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A  
GRAMMAR

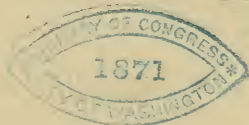
OF THE  
ENGLISH LANGUAGE;

EXPLAINED ACCORDING TO THE PRINCIPLES OF TRUTH  
AND COMMON SENSE, AND ADAPTED TO THE  
CAPACITIES OF ALL WHO THINK.

DESIGNED FOR THE USE OF SCHOOLS, ACADEMIES, AND PRIVATE  
LEARNERS.

39  
BY WM. S. BALCH.

"It may repress the triumph of malignant criticism to observe, that, if our language is not here fully displayed, I have only failed in an attempt which no human powers have hitherto completed."—*Johnson*.



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## PREFACE.

WORKS on English Grammar are so numerous, that whoever increases the list owes an apology to the public. The apology for the present work will be found in the work itself. It is believed to possess, at least, the merit which will secure for it a favorable hearing, its agreement with truth and common sense.

Improvement is the order of the day. Most branches of literature, science, and art, have, within the last two centuries, been wonderfully improved. Geography, Arithmetic, Chemistry, Botany, Geology, and the higher branches of Mathematics, Natural and Moral Philosophy, have been adapted to the capacities of children, because explained according to fact and common sense. In fine, almost every thing has received the improving and perfecting touch, except the system of teaching our own language. That remains nearly the same that it was in the dark ages, when ignorance and error, bigotry and folly, reigned supreme in the sanctuary of religion and in the halls of legislation, and the dim light of scholastic learning was confined within the precincts of the cloister.

We might stop here and inquire, Why is it so? Are teachers of common schools, preceptors of academies, professors of colleges, and men of science generally, satisfied with this antiquated system of exposition? So far from it, it is believed very few teachers or learners approve it. Hence the manifold attempts to "improve, simplify, and explain" a system with which none are satisfied. Of all these labors, commenced in benevolence and pursued with faithfulness, what has been the sum? Has there been any real change, save, perhaps, in the manner of teaching? Is not the system virtually the same?

The attempt here made is not to remodel the old system but to divulge a new one, in which the study of language is treated as a science instead of an "art," and the whole subject so presented to the student as to become matter of thought and investigation. The inseparable connexion between words, ideas, and things, is carefully observed, and the whole structure of language explained according to the guiding laws which operate in matter and mind.

One great obstacle which has hitherto prevented the advancement of this science, is the deference which has been paid to the innumerable arbitrary "rules" and their "exceptions" which have been substituted for reasons. In Arithmetic, no other rule than the simple fact is required to teach the child that two and two make four; or that "two things mutually equal to a third are equal to each other." Why then are rules necessary to teach that a "verb must agree with its nominative case in number and person?"

An essential defect in the old system of explanation is the imposition of mere forms and rules upon the memory, instead of facts and evidence upon the understanding. When these forms and rules are forgotten, hardly a relic is left behind. As soon as the school is finished, and the text book closed, the whole is evaporated like a morning mist. The amount of time and money expended in the study of language on this method, to little or no good purpose, is incalculable, and the task has been any thing but pleasant.

Another cause of the difficulty of which all complain is that our language, which is purely Teutonic in its character; that is, formed from the dialects spoken in the north of Europe; depends upon its manner of *meaning* for an explanation, but has been studied by the aid of the Greek and Latin, and languages in the south of Europe which are learned by the manner of *formation*.

Certain we are, that whatever has been the cause, unconquerable difficulties have hitherto attended the study of our vernacular tongue. Some have imagined that a knowledge of it can not be gained without a tedious study of the "learned" or "dead languages;" languages as unlike ours in their principles of construction as were the habits and institutions of the Greeks and Romans compared with the Goths, Huns,

and Vandals, or even our own. It was the strangest idea that ever entered the head of an Englishman, that his language could not be learned without following the dark windings of subtle schoolmen, thro the labyrinths of feudal times, to nations whose very language was driven from speaking lips by a race of men who gave him substantially the character of his own tongue.

The success which has attended this course of exposition is too well known to need comment. Notwithstanding the *seventy eight* attempts which have been made, in our own country, since the days of Lindley Murray, to "explain, improve, and simplify" the system so "carefully compiled" by him, the study of our own language still remains as dull, dry, uninteresting, and profitless as ever. Whoever would have a thoro knowledge of it are still directed to the dusty parchments of Greek and Latin.

Can it be possible that the study of our language, if rightly explained, is dull or useless? Our language is the essential instrument of a great share of our happiness, knowledge, and improvement, and is employed from the cradle to the grave by millions of thinking beings who have attained as high a degree of human excellence as any of the nations on earth, in the arts, sciences, philosophy, government, and religion; and yet we are told, its principles can not be explained or understood without a knowledge of the "dead languages!" The idea is preposterous.

When language shall be studied on philosophic principles, and learned according to reason and fact, it will be found that what exists in truth can be as correctly expressed in our language as in any other; and that what is opposed to fact in plain English can not be proved correct by the best Greek and Latin quotations. It is very proper to study the "learned languages" as a means for revealing the truths contained in them. But when they are studied to acquire a knowledge of the structure of our own, they injure rather than benefit. The idioms of the languages are radically different, and can not be made to harmonize.

The object in studying English Grammar is not merely to acquire a knowledge of mechanical *parsing* according to a system of arbitrary rules. It is to learn the essential principles of human speech, and the best method for constructing sentences to express ideas according to the



established idiom of the English language. Reasons instead of rules should be taught to scholars, that they may rely more upon themselves, the convictions of their own minds, and the facts in the case, for the correctness of their positions, than upon a mere rule or remark of some celebrated author.

Human testimony is valuable as evidence in a case of truth and error, plainly within the reach of common minds; but it is poor authority where first principles are concerned. An essential fault heretofore has been, that human authority has been too obsequiously obeyed; and scholars have been taught to think the end of grammar attained when they could construe a sentence according to a given author. This deference for great names and antiquated theories may not attach exclusively to the study of language. Every improvement has encountered it. Gallileo did not explode the Alexandrian theory, and establish a truer one, without the denunciation of kindred philosophers. Even Ecclesiastics, forgetting that a knowledge of nature's laws would bring the enlightened soul into closer communion with the all-pervading spirit of the great Author of matter and mind, chastised the heretic for his presumption in daring to depart from standard theories, and doubt the decisions of the Church in questions of astronomy!

The author of this work believes that there is not only a willingness, but a strong desire pervading the community, to introduce a reform in the method and system of studying the English language. In many minds there seems to be a conviction that there must be a radical change, or that the study must be abandoned altogether.

Fourteen years experience in the study and application of the principles involved in this work, and the testimony of every individual who has examined them with candor and reason, has confirmed in the mind of the author their truth and importance. They have been approved and adopted by some of the greatest scholars, and introduced into some of the best schools in our country, where they have proved triumphantly successful.

By the urgent request of many friends of education, and after deliberate reflection, the author ventures before the public with the present work. And tho he sincerely regrets that it had not fallen into abler hands, he feels encouraged by the many kind promises of aid from the

distinguished teachers and friends of learning, who have urged him to undertake its publication, and from a firm conviction that the principles here explained are true and of vital importance to the rising generation.

The author has no titles nor public character to foster his production or recommend it to the favorable attention of the community. He sends it forth, like a poor man's child, dependant upon its own merits for success. He asks for it a candid examination, a frank adoption of what is proved to be correct, and as ready rejection of what is found to be false. If this is done, whether his book is generally circulated and adopted, or is left to slumber upon the shelf, he will be content, and feel that satisfaction which is the boon of well-meant tho unsuccessful labors.

*April, 1839.*

## ADVERTISEMENT.

Mr. Daniel H. Barnes, the first Principal of the New-York High School, a gentleman of the highest literary acquirements, answered certain interrogatories proposed to him in relation to the system of exposition involved in this work, as it had been previously exhibited to the public by the labors of Mr. Cardell, in the following expressive language :—

“ The remarkable difference between this new system, and the old one, induced me to institute a very rigid scrutiny, before any decision was made. Not being able myself to detect its fallacy, and finding no other person who even attempted it on reasoning principles, I made trial of it with a class of very active and intelligent boys. We discussed every point, we combated every novelty, we fully convinced ourselves; and the strong conviction of truth thus obtained is confirmed by every hour's reading and every day's experience. To us the demonstration is irresistible.

“ Such alacrity in learning I have never before witnessed. Such a habit of thought and clearness of understanding; such a determination to take nothing for granted was induced as convinced me that this system *is* in practice all that it promises in theory, and as far superior to the old system, as truth is to falsehood. The subject of language becomes intelligible and delightful, the multitude of phrases which are inexplicable by former rules become plain, beauty arises out of deformity, and order out of confusion.

“ This system, coinciding with the immutable laws of nature, appears to be true universally in its application to languages, infallible in its results, and indeed the only one which properly illustrates the very important subject of which it treats.

“ The economy of time and money, which would result from the general adoption of these principles, is incalculable; and it is “most devoutly to be wished” that prejudice, bigotry and self interest may not prevent the accomplishment of so great a public good.”



# INTRODUCTION.

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## CHAPTER I.

### GENERAL PRINCIPLES OF LANGUAGE.

1. LANGUAGE is the expression of ideas, the means by which one person conveys his thoughts to the mind of another.

Language\* applies primarily to those sounds of the human voice which are significant of ideas.

In its common acceptation it is applied to any system of *sounds* or *signs* by which the ideas of one person are made known to another. It is the vehicle of thought. If the signs have no meaning, the vehicle goes empty.

2. It employs sounds or signs, and may be spoken or written. The written sign is intended to correspond with the spoken sound.

These sounds or signs are varied according to the customs of the people who use them ; and their meaning may be simple or compound, literal or figurative.

3. The English language was first spoken in England. It is now extensively used in America, in the south of Asia, in some parts of Africa, and in many islands of the seas.

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\*Language, from the Latin *lingua*, French *langue*, (the tongue,) and *agir*, (to do,) signifies, literally, *tongue-work*.

Languages generally follow the course of emigration, commerce, and conquest. The nation which exerts the greatest influence over another usually introduces its own language, which, in process of time, becomes generally spoken.

In some countries one language is employed in conversation, another in business transactions, and another still in religious services.

The English and American nations are at present the most powerful and commercial nations in the world, and the English language is becoming the most extensively spoken of any on the earth.

4. It is not a simple language, but is compounded of many of the European dialects, retaining an idiom peculiar to itself.

#### REMARKS ON THE HISTORY OF THE ENGLISH LANGUAGE.

The Anglo-Saxon, which was a branch of the ancient Teutonic, is regarded as the parent stock of the English language.

The Angles and Saxons were two powerful tribes, or nations, who inhabited the northwest part of Germany, near the mouth of the river Elbe.

They were descended from the Teutons, the most ancient inhabitants of Germany, whose early history is unknown.

After the withdrawal of the Roman forces from Britain, (A. D. 426,) the Scots and Picts, who inhabited the northern portion of the island, invaded the country.

The Britons applied to the Angles and Saxons for assistance, to repel the incursions of the Scots and Picts; who, under Hengist and Horsa, having forced them to retire from the country, took, in their turn, possession of Britain and forced the inhabitants to submit to their authority.

Some of the Britons retired to Cambria, now Wales; others to the northwest part of France, to which they gave the name *Bretagne*; but many submitted to the authority of the Angles and Saxons, and adopted, in the main, their language, now called the *Anglo-Saxon*.

Afterwards the Danes invaded England, and under Canute and his sons, held possession of it forty years. They of course, introduced their language into the country, which, however, like the

Anglo-Saxon, was a dialect of the ancient Teutonic, the parent stock of the cognate languages of northern Europe.

After the Danish authority was destroyed, Edward undertook to frame a code of laws for the Saxons and Danes, written in the unsettled dialect of the country.

William, the conqueror, again changed the political condition of the country, and gave a new aspect to the whole affairs and language of the country.

It was probably in the twelfth century, under the reign of Plantagenet, Henry II, that the English language assumed its present distinctive character, and became the language of the court and common people.

Since that time, it has been continually changing; new or foreign words have been added; many old ones have been altered in form or meaning; some have become obsolete, and a few remain the same.

5. The English language, tho peculiarly Teutonic in its construction, has received copious additions from the Greek, Latin, French, and other languages of Europe.

#### CONSTRUCTION AND CHANGES OF THE ENGLISH LANGUAGE.

The introduction of christianity, the arts and sciences, and refinement, into England from Greece, Rome, and other parts of Europe, required also the introduction of a vocabulary suited to their expression.

Hence, many words used in theology, the arts, sciences, and refinement, were borrowed from the Greek, Latin, French, and occasionally from the Hebrew, Italian and Spanish, while the plain matter of fact was expressed in words purely Gothic.

EXAMPLE. The words *ox*, *swine*, *sheep*, &c. are native, while *beef*, *pork* and *mutton*, are borrowed. So *father*, *mother*, *boy*, *wood*, *grief*, *thought*, &c. are native; but *paternal*, *maternal*, *boyish*, *sylvan*, *dolorous*, and *pensive*, are foreign; and altho *fatherly*, *motherly*, *boyish*, *woody*, *grievous*, and *thoughtful*, are as correct and expressive, and far more poetical, they are not regarded by the fastidious quite so refined and elegant.\*

One kind of music has been brought to a high state of perfection by the Italians; and most other nations copy largely from them. Hence, many Italian words are employed in musical expressions, as *pia*, *fortissimo*, *mæstoso*, *largo*, *piano forte*.

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\*Turner's Hist. Anglo-Saxon; and Lect. on Language, p. 75.

Some writers, to make a show of erudition, adopt extensively foreign words and expressions, the meaning of which is, for a long time, perhaps for ever, unknown to common readers.

Literary and commercial men, and travellers, have introduced other words from more remote nations, which they found necessary, or more convenient to convey their ideas, than any word already in our language; as *divan*, *sherbet*, *bastinado*, *tattoo*, *souchong*.

Words of Gothic or Teutonic origin, are much more bold, strong and expressive, and are better suited to poetry and eloquence, than those borrowed from the south of Europe; because more in keeping with the character, habits, and ideas of those who use them, tho regarded by some less chaste and refined.

The most perfect samples of the original *style* of our language in common use, may be found in the authorized version of the Bible, and in Shakspeare's works. But all works published previous to them, exhibit the peculiar structure of our language, and should be studied by those who would seek the true etymology of our words.

The most ancient specimen of English poetry extant is Chaucer's "Court of Love," written in 1346. The New Testament translated by Wiclif, in the same century, and his other writings, give a fair view of the condition of our language in that age.

Our language may be considered rude and unsettled in its orthography and syntactical construction, till the sixteenth century, when learning began to take a high and independent stand in England. It was then shorn of many of its excrescences and received a purer, simpler, and more expressive style; which, with few changes, has continued to the present time. See examples at the end of Chap. III.

By a knowledge of Latin, Greek, French and other languages, we can easily trace the etymology of words derived from them; but the *parent* stock of our language—the Teutonic dialect—has not been studied as it ought; and hence the true etymology of many important words are unknown.

6. The design in studying language, is to become acquainted with the best means for learning the ideas of others, and for expressing our own.

7. Three things are to be observed in the study of language.

1st. *Things* exist.

2d. Thinking beings have *ideas* of things.

3d. *Language* is employed to convey ideas to other minds.

In the study of language as well as in every thing else, the learner should go back to *first principles*, and look through signs to things



*sign-i-fied*. He will thus become acquainted with *realities* instead of *shadows*.

In teaching, the tutor should labor to make his pupils comprehend distinctly every *idea* and *fact* represented by words. Too much attention can not be given to this point.

The only course to learn language correctly is to follow from *signs* or *words* to *ideas*, and from *ideas* to *things*.

8. Language depends on the two fundamental principles.

1st. On the undeviating laws of nature which operate in the regulation of matter and mind.

2d. On the conventional agreement of those who use it.

Under the first principle all languages are alike, depending on a common principle for their explanation.

Under the second, languages differ, receiving slight or extensive modifications, according to their origin, and the condition of knowledge and the customs of the people who use them.

Previous to the dispersion from Babel and the confusion of tongues, "the whole earth was of one language, and one speech;" that is, the descendants of Noah had one language and one manner of speaking it.

Since that event, *different signs* have been adopted in different countries, to express the *same ideas*, derived from the *same things*.

#### FURTHER REMARKS ON THE HISTORY AND MANNER OF STUDYING THE ENGLISH LANGUAGE.

The descendants of Noah, as we are informed by the sacred historian (*Gen. chap. 10*) and posterior to the confusion of tongues, scattered abroad and peopled the whole earth. The names of many of these descendants were given to their tribes, and the places where they dwelt, some of which have continued to the present day.

A large tribe passed into the east and adopted the *Sanscrit*, or sacred language of India; others into the north of Asia; these had the language of the Massagetæ. Some went to the south and west, and hence came the Persic, Arabic, Hebrew, and Chaldee. The two last spoken nearest the ancient land are, by some, considered the purest languages.

Some tribes went farther still and settled in Asia Minor, and from thence passed over the Hellespont and settled in Greece, or passed into Italy, Spain, and France (Celtæ.)

Other tribes passed farther north, over the mountains of Armenia, and settled on the north and west of the Euxine sea, in Dacia and Bastarnæ; from thence they subdivided into lesser tribes, and spread over the whole extent of country between the Danube, Rhine, and Baltic. Afterwards they crossed over the Baltic and settled in Scandinavia—Norway, Sweden, and Denmark.

This branch of the human family bore the original name of *Teutons*, supposed to be derived from their great ancestor, *Teut*; according to others, *Theut* or *Thuiscon*, the god of the Northern Mythology, from whom the ancient Germans and Gauls believe themselves descended. *Thuiscon* and *Hertha* (earth) gave birth to men who were hence called *Teutons*. They were called by the Romans when first known to them *indigenæ* (natives.)

From the same word comes *Teutsche*, *Deutsche* or Dutch, (still called in Westphalia *Dusk*.) Germany was also called *Teutschland* or Deutschland.

From the same word also is derived our name for the third day of the week, *Theut's day*, *Tuet's-day*, or *Tuesday*.

From this ancient stock, sprang the numerous tribes who inhabited what is now called Germany, Prussia, Austria, Hungary, Norway, Denmark, Sweden, Gaul or Celtæ, Britain, Scotland, Iceland, and Ireland. They were at first divided into three branches, the *Istævones*, *Ingævones* and *Hermiones*. The latter inherited the central part of Germany, between the Elbe and Vistula; the *Istævones* emigrated to the west, probably as far as Gaul; and the *Ingævones* settled in the north.

These were again divided into numerous tribes or nations; such as the *Suavi*, *Quadi*, *Cimbri*, *Franci*, (who passed the Rhine and gave their name to Celtæ or Gaul—France,) *Sygambi*, *Catti*, *Saxons*, *Angles*, *Goths*, *Vandals*, &c.

As their language was oral, and not written, and as these tribes had little intercourse with each other, except in the wars and petty feuds which are common to barbarous and wandering people, it could not be expected to remain long entire. It would naturally branch out into various dialects, each receive new terms and idioms, but all retain some likeness to the parent stock.

When these tribes became united for the purpose of self-defence, and consolidated into a nation, intelligent and free, a more general system of language was adopted from the leading dialects, which, however, retain to this day several of their respective characteristics, such as are marked in the *High*, *Low*, and *Upper* German.

From the Angles and Saxons, two of these tribes, who, at the call of the Britons, passed into England, as has been already remarked, the English language was more directly derived.

Such being the facts, briefly stated, the whole difficulty hitherto attending the study of our vernacular tongue can be easily explained. Instead of studying and teaching it in its true character, in relation to its Teutonic origin, attempts have been made to explain it by the rules and idioms of the *Greek* and *Latin*; languages for which it has as little affinity or affection as had the Goths and Vandals under Alaric with the Romans whose country they overran in the fifth century.

The common method of studying our language was devised in the monasteries in the dark ages, and comports very well with the notions of those feudal times. The attempt was made by a dissolute priesthood to retain the control of learning in England, in order to maintain the Papal supremacy. Their system of mere scholastic learning, comporting with the miserable philosophy of that age, has come down to us as the only correct method by which to explain the principles or obtain a correct knowledge of our own language.

It is even contended, and by many believed, that a complete, or even a tolerable knowledge of the English language can not be gained without a thoro acquaintance with the Greek and Latin, which are correctly and emphatically denominated the *dead* languages. It would be analogous, and quite as consistent, to take a journey from New-York to Montreal and Quebec, and thence ship to Gibraltar, South-America, New-Orleans and Pittsburg, to get to Philadelphia. This method is not unlike the papal notion of reaching heaven thro purgatory.

Science has dawned upon the world and shed a bright luster on the English nation, and changes and improvements have been made in almost every department of human learning. But our language is still studied by arbitrary, false, and exceptionable rules, as a mere

“*art*,” \* the same that it has been since the reign of ignorance and error.

It is no marvel that English Grammar is a “dry, uninteresting,” and profitless study, when conducted on this method (as it usually is) by a system of arbitrary signs without any knowledge of the things signified.

Is our language a language ? or is it not ? If it is, it must of itself be a system of signs by which ideas are communicated from one to another, and needs not the assistance of the “*dead languages*” to explain it ; for the English language borrowed nothing of its distinctive character from Greek or Latin, only some of their words. If it is not, it is folly to attempt to explain or teach it.

It is but a few years, time within the memory of all of us, since it was thought impossible to study Greek without a previous acquaintance with the Latin. And altho Grammars were afforded us in English, the meaning of all words were sacredly expressed by Latin definitions. But the spell has been broken, and old Schrevelius is laid upon the shelf, or drifted off thro the auction room.

How long will we consent to believe and teach that there are “*six tenses* in English,” because this number “is confessedly applicable to the learned languages ;”† when in *fact*, and in use, and in *form*, there can be but *three* distinct divisions of time ? or that there are “*nine*” parts of speech, because there are the same number in Latin ?

It is believed the time has come when a radical reform in this matter is loudly demanded, and every philanthropist will hail with joy the introduction of a system of explanation, suited to the peculiar structure of our speech, based on truth, accordant with common sense, and, of consequence, suited to the capacity of learners.

Whether the system here presented is such an one, is left to the decision of those who, having examined it on reasoning principles, are willing to render a “*true verdict*.”

9. The study of language is properly divided into three branches, *Logic*, *Grammar*, and *Rhetoric*.

\*“ English grammar is the *art* of speaking and writing with propriety.”

†There were *nine* in Greek, and *two* in Hebrew, and the Royal Academy of Spain have decided on *seven future tenses*.



10. LOGIC treats of the principles of thought, and the proper arrangement of ideas ; or, it is right reasoning.

Children begin to learn Logic from the moment they begin to think, or to receive ideas from the observance of things, and they cease learning only when the operation of thought ceases.

There is much natural logic ; that is, the habit of thinking and the arrangement of ideas depend on the natural vigor and apparently undirected exercises of the mind.

Logic, or right reasoning, receives an important bias from the instructions of childhood. The first impressions made upon the mind are usually lasting as life.

The best logician (reasoner) is he who studies most closely the qualities, conditions, relations, and tendencies of things, as exhibited in matter and mind.

11. GRAMMAR is an explanation of the principles of language.

It is derived from a word which applies to the rudiments or first principles of literature and science in general. Hence we have a *grammar of botany*, a *grammar of astronomy*, a *grammar of music* ; *surgical grammar*, &c.

Grammar, as treated in the present work, regards the formation, sound, meaning, and changes of words, and their proper arrangement into sentences, so as to express ideas.

12. RHETORIC relates to the style of composition.

It teaches the best method of clothing ideas to give elegance and force, to persuade, excite, and please the hearer or reader.

Various words and forms of expression may be employed to convey the same ideas ; one may be bold and expressive ; another soft and beautiful ; a third familiar and easy ; a fourth cold and insipid ; a fifth vulgar and disgusting.

A knowledge of Logic, Grammar, and Rhetoric are indispensable in the use of language. They should be carefully studied and well understood by all reasonable beings.

The study of them begins with the first germs of reason, the earliest observation of things by the infant mind, and maturer years should ripen them to perfection.

All who have the care of children should teach them to observe and understand correctly things as they are ; they will then reason right—this is Logic ; to express their ideas intelligibly—this is Grammar ; to do it in the most appropriate and expressive manner—this is Rhetoric.

Logic, Grammar, and Rhetoric, should be studied in connexion. They should never be separated. They are parts of the interesting science of human thought and speech.

A person without *speech* can say nothing. A person without *ideas* has nothing to say.

It has been the fault in studying grammar that mere *forms* of expression have been taught by arbitrary rules, instead of the essential principles of human speech.

Both teacher and learner are exhorted to enter into the study of the following treatise in the free and full exercise of reason, and never adopt a sentiment or pass a remark they do not understand.

The study of language will thus become easy, delightful, and interesting, because *true* and useful.

For the convenience of teachers and learners this work is divided into short chapters and sections. The definitions necessary to be committed to memory are printed on large type, with leading questions at the end of each chapter to correspond with them. Beginners should be required to learn only the numbered sections. On a review they may be questioned upon the explanations in small type.

Advanced scholars may commence with Chapter I. It is recommended to young scholars to begin at Chapter II, and on a second or third review to canvass the contents of Chapter I.

The author earnestly solicits those teachers who may introduce this work into their schools, for a text book, to avoid a mechanical and parrot-like style of learning, and endeavor to teach scholars to be *thinkers*, to carefully scrutinize not only the style of composition, but the *sentiments* advanced in all the books they read. They will then become logicians, rather than logomachists.

The examples and illustrations are as extensive thro out this work as it was proper to make them. Teachers will find no difficulty in adding to them such as may be necessary to make their scholars comprehend the principles of the English language.

## QUESTIONS ON CHAPTER I.

1. What is language ?

To what does it apply primarily ? In its common acceptation ?

2. What does it employ ?

Are these sounds or signs ever varied ?

3. Where is the English language spoken ?

What general course does language follow ?

Is the same language always employed in the same country ?

What is the prospect of the extension of the English Language ?

4. Is ours a simple language ?

What is regarded as the parent stock of our language ?

[The teacher, on a second or third review, can question his scholars upon the history of our language as here stated or gathered from other authentic sources.]

5. From whence has our language received additions ?

What circumstances have produced great changes in our language ?

From what nations have words been most frequently borrowed ?

Can you give examples ?

What of literary men and travellers ?

What is the characteristic of Teutonic words ?

What are the most perfect samples of ancient English style ?

6. What is the design in studying language ?

7. What three things are to be observed in the study of language ?

Are signs to be studied without the things signified ?

8. On what fundamental principles does language depend ?

How are languages considered under the first ?

How under the second ?

What of language previous to the dispersion from Babel ?

What since that event ?

[Here let the history be examined, on a third review.]

9. How is the study of language divided ?

10. What is Logic ?

Do children know any thing of logic ?

On what does it, in a measure, depend ?

What bias does it receive ?

Who is the best logician ?

11. What is Grammar ?

To what does the term apply ?

What does it regard as used in this work ?

12. What is Rhetoric ?

What does it teach ?

Can ideas be expressed in different ways ?

Are these things important ?

When does the study of them begin ?

Should they be studied together ?

What of a person without speech ? without ideas ?

# ENGLISH GRAMMAR.

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## CHAPTER II.

### GRAMMAR.

1. GRAMMAR is an explanation of the principles of language.

2. English grammar is the explanation of the principles of the English language.

3. Its design is to teach the form, meaning, and correct use of words and sentences.

4. It is divided into four parts, *Orthography*, *Etymology*, *Syntax*, and *Prosody*.

5. Orthography teaches the sounds and use of letters, and the proper method of arranging them into syllables and words. It is right spelling.

6. Etymology treats of words, their derivation, changes, meaning, and classification.

7. Syntax teaches the proper arrangement of words into sentences.

8. Prosody relates to the quantity of syllables, words, and sentences, and the manner of their pronunciation. It applies specially to poetry and elocution.

9. *Parsing* is the resolution of sentences into their elements, phrases, words, or letters, according to the principles of grammatical construction.



The study of language is, in one sense, like the study of anatomy or mechanics : the various parts are dissected to learn how the whole is put together.

Words are to be observed in all their changes of form, meaning, and combination, that general principles may be learned, by which the student can be directed in the expression of his own ideas, and in obtaining a knowledge of others.

It is also important to understand the ellipses which abound in most sentences, and to be able to supply the omissions of speakers or writers, that their ideas may be fully known.

The teacher will exercise his pupils with the examples which are given thro out this work, and will present such others as will aid the illustration of the principles laid down.

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## QUESTIONS ON CHAPTER II.

1. What is grammar ?
2. What is English grammar ?
3. What is its design ?
4. How is it divided ?
5. What does Orthography teach ?
6. Of what does Etymology treat ?
7. What does Syntax teach ?
8. To what does Prosody relate ?
9. What is parsing ?

What is the study of language like ?

How are words to be observed ?

What else is important ?

## CHAPTER III.

### ORTHOGRAPHY.

1. ORTHOGRAPHY teaches the sounds and use of letters, and the proper method of arranging them into syllables and words.

2. Letters are intended to represent the different sounds of the human voice.

Letters originally represented simple articulate sounds uniformly the same; but, by accidental variations, the sounds of letters change according to their combinations and relations.

3. Twenty-six letters are employed in writing the English language.

The number of letters vary in different languages, from sixteen to two hundred and fifty-six, the present number of which the Sanscrit or sacred language of India is composed. But that is a language of syllables rather than letters.

Many languages use different characters for letters; others use the same.

4. In the English language, the Roman characters are commonly employed; but for distinction, the *Italic* is often used, and sometimes the *Old English*.

In writing, different characters are employed to represent the same letters.

Printed letters are of various sizes, but generally retain similar forms except in fancy printing. The regular distinctions are *Pica*, *Long Primer*, *Brevier*, *Minion*, *Nonpareil*, and *Pearl*.

5. Letters have two forms, usually called **CAPITALS**, and small letters.

6. CAPITAL letters are placed at the commencement of distinct sentences, each line in poetry, proper names, names of the Deity, and titles of honor. They are used in some other cases.

Formerly, many nouns, and afterwards, all emphatic words began with capital letters. They are much less used than formerly.

7. Small Roman letters are now principally employed in printing.

In writing, one line drawn under a word signifies *Italic*, two lines, SMALL CAPITALS, three lines, CAPITALS.

8. Letters are divided into *vowels* and *consonants*.

9. A vowel is a perfectly simple sound which can be uttered by itself, and without any change in the organs of speech ; as, *a, e, o*.

Short *i* in *hit*, and *u* in *but, hut, full*, are pure vowels ; but long *i* in *hive, mine*, and *u* in *union*, pronounced as if spelled *mi-e-ne, hi-e-ve* ; *y* or *e-union*, are compound or diphthongal.

When two vowels are sounded together they form *diphthongs* ; as, *ou* in *sound*, *oi* in *noise*. Three vowels sounded together are called *triphthongs* ; as, *eau* in *beauty*, *iew* in *view*.

10. A consonant can not be sounded without a change in the vocal organs and the help of a vowel ; as, *b, g, c, m*.

Parents and teachers can not be too particular in noting the distinct sounds of the different letters, in a way to enable learners to understand them perfectly.

The correct sounds of the letters are as necessary in the pronunciation of words, as the seven sounds in music are to the musician.

Children should first be taught how to place the organs of speech to give a clear utterance to the simple or vowel sounds ; then how to change them to give the mixed or consonant sounds. The combinations of sounds, signified by letters, will then become easy and natural, and a foundation will be laid for that clear, mellow, harmonious utterance so desirable in those who use language in the presence of others.



This course will also afford a sure prevention, if not a radical cure, for stammering, and for those habits of rapid, confused, and monotonous speech, so unpleasant to the refined ear.

This business is too much neglected by parents and teachers in the early education of children. Hence, the vast variety of discordant and incongruous sounds which prevail in the enunciation of the same language.

It was by an early and persevering attention to this matter that gave Demosthenes, the prince of orators, such a moving power over the minds of his auditors.

11. A syllable is formed of one letter, or as many as can be sounded without changing the voice ; as, *anx-i-e-ty*, *i-dle-ness*, *lan-guage*.

12. A word is formed of one or more syllables, and is the sign or representative of an idea in the mind, and of the thing from which such idea is derived.

The principles of orthography are explained in the primary school books, and so generally understood, that it is unnecessary to enlarge upon them in this place.

It may be well, however, to bear in mind, and let children know the fact, that our language was not always spelled as it is at present ; and also that the standard of spelling is not immutably fixed. Hence gradual changes for the better should be encouraged and fearlessly adopted.

The following examples are given that the young student may have some idea of the changes in the orthography and etymology of our language. Occasional allusions are made to these examples in this work.

“It is statut and ordainit, thatt during the reine of her maist blessit Maiestie, ilk maiden ladye of baith high and lowe degre shal hai libertie to bespeake ye man she lykes, albeit, yif hee refuses to tak her til bee hys wyf, he schal be mulctit in yet somme off won hundrith, other less, as hys estait may bee, excepte and all ways gif he can make hitt appeare that he ys betrothit to ane ither woman, and theen shal he be fre.”—*Act of Queen Margaret's Parliament*.

*From Tyndale's Testament, 1526.*

“Jhon bare witnes off hym sayinge : Thys is he of whome I spake he that commeth after me was before me be cause he was yer than I.”—*John, chap. 1.*

“Yff eny that is amonge you lake wisdome let him axe off God (which geveth to all men with out endoublenes and casteth no man in the teth) and it shalbe geven hym.”

“But whosoever loketh in the parfait lawe off libetie and continueth

there in (yf he benot a forgettfull hearer but a doar off the worke) he shalbe happi in his dede." *James, chap. 1.*

"Be nott caryed hidder and thydder with divers and straunge learnynge."

"Hitt is then nede thatt the similitueds of heavenly thynges be purified with soche thynges. Butt nowe in the ende off the worlde hath he apered once for all to put synne to flyght by the offerynge vppe off hym silfe."—*Hebrews.*

The two last passages read in 1585.

"It was thenne necessary that the similitude of heavenly things shoulde &c. But nowe in the ende of the worlde hath he appeared once to put a waye sinne by the sacrifice of himselfe.

"Yf there come eny vnto you and brynge not this learnynge hym receave ye not to house: nether bid hym god spede. For he that biddeth hym god spede is part taker of his evyll dedes. I had many thynges to wryte vnto you neverthelesse I wolde not wryte with paper and ynke."—*2. John.*

*From Wiclif's translation.*

Who ever schal leeve his wiif, geve he to her a lybel, that is, a lytil booke of forsaiking. *Matt. v. 31.*

I schal bolke out, or telle out thingis hid fro making of the world. *Matt. xiii. 35.*

He eete hays as an oxe, and with dewe of heven his body was informid or defoulid, till his heris weriden into licesse of eglis, and his naylis as naylis or clees of briddis. *Dan. iv. 33.*

He schal baptise or christend you, with the hooly goost and fir, whos whynwinge clothe or fan in his hond. *Matt. iii. 11, 12.*

Blynde men seen, crokid men wandren, messels ben maad clene, deef men heeren, deed men rysen agein, pore men ben taken to prechyng of the gospel, or ben maad keepers of the gospel. *Matt. xi. 5.*

Gee schuln resceyve the unwelewable crown of glorie, or that schal never faade. *1 Pet. v. 4.*

Anoynte thin eegen with coluryo, that is, medicinal for eegen maad of diverse erbis, that thou see. *Rev. iii. 18.*

'Instructions for my lorde Previsel.

'Firste, to tell the Kinge the whole state of this realme, wt all thyngs appartaynyng to the same, as myche as ye knowe to be trewe.

Seconde, to obey his commandment in all thyngs.'

'Thyrdly, in all things he shall aske your aduyse to declare your opinion as becometh a faythfull conceyllour to do. 'Marye the Quene.'

"When I desired Origene to take the payne to come and bere wytnesse wyth me in thys mater, he semed at the first very well content. But when I told hym that he sholde mete with Tyndale: he blessed hymselfe and shranke bakke, and sayde he had leuer go some other waye many a mile then onys medle with hym. For I shall tell you syr, quod he, before thys tyme a ryght honorable man very connyng and yet more vertuose, the good bysshoppe of Rochester, in a great audyence brought me in for a wytnes against Luther and Tyndale, euen in this same mater, about the tyme of the burnynge of Tyndalys cuyll translated testament.

But Tyndale, as soon as he herd of my name, without any respecte of honestye, fell in a rage wyth me, and all to rated me, and called me starke heretyke, and the starkest that euer was. Thys tale Orygene told me, and swore by saynt Symkyn that he was neuer so sayed vnto of such a lewde felowe synnys he was fyrste borne of hys mother, and therefore he wolde neuer medle with Tyndale more. Now, indede, to saye the treuth yt were not well done of Tyndale to leue resonyng and fall a scoldyng, chydynge, and brawlyng, as it were a bawdy begger of Byllyter-lane. Fy for shame, he sholde fauored and forborne hym somewhat, and yt had bene but for his age. For Origene is nowe xiiij. hundred yere olde or there aboute, and this was not mych aboue vij yeres synnys."—*Sir. Thomas More's Confutation*, p. 104.

‘LIKE as the riche man that dayly gathereth riches to riches, and to one bag of money layeth a greate sort til it come to infinit, so me thinks, your Majestie not beinge suffised with many benefits and gentilnes shewed to me afore this time, dothe now increase them in askinge and desiring wher you may bid and comaunde, requiring a thinge not worthy the desiringe for it selfe, but made worthy for your highness request. My pictur I mene, in wiche if the inward good mynde towarde your grace might as wel be declared as the outwarde face and countenance shal be seen, I wold nor haue taried the comandement but prevent it, nor haue bine the last to graunt but the first to offer it.”—*Letter of Elizabeth to Queen Mary*.

### QUESTIONS ON CHAPTER III.

1. What does Orthography teach ?
2. What do letters represent ?

What did they originally represent ?

3. How many letters are employed in English ?

Have all languages the same number ?

Have all the same characters ?

4. What characters are used in the English ?

Are printed letters all of a size ?

5. How many forms have the same letters ?
6. How are capitals placed ?

How formerly ?

7. What letters are principally employed ?

How are different letters distinguished in writing ?

8. How are letters divided ?

9. What is a vowel ?

Is *i* a pure vowel always ?

When two vowels are sounded together what are they called ?  
three ?

10. What is a consonant ?

Is the clear pronunciation of letters important ?

11. What is a syllable ?

12. What is a word ?

When is orthography generally learned ?

Was our language always spelled as it now is ?

How was *if* spelled ? *of* ? *liberty* ? *him* ? *then* ? &c.

## CHAPTER IV.

### ETYMOLOGY.

1. ETYMOLOGY treats of words, their derivation, changes, meaning, and classification.

2. Words should be studied in regard to their *manner of formation*, and their *manner of meaning*.

#### MANNER OF FORMATION.

3. Words, in their manner of formation, are *primitive* or *derivative*, *simple* or *compound*.

4. Primitive words are those which retain their original forms ; as, man, green, rain.

5. Derivative words are formed from primitives, by the addition of letters or syllables ; as, man-*ly*, manli-*ness*, green-*ish*, rain-*y*.

6. Compound words are formed by adding two or more simple ones together ; as, man-*slayer*, rain-*water*.

In principle there is no difference between derivative and compound words. Both are formed by the addition of other words.

The only difference is, the words added to form derivatives are more disguised and less understood, and their combination appears more easy and natural, because more common.

*Example.* *Ly* is a contraction from *like*, as man-*ly* for man-*like*. It is still retained in many words, as angel-*like*, "warrior-*like*," judas-*like*.

Some words are still correctly used in either form ; as, god-*ly*, god-*like* ; lady, lady-*like*. Fashion is the guiding rule in these matters.

Man-*kind*, human-*kind*, friend-*ship*, rain-*bow*, earth-*quake*, never-*theless*, not-*with-standing*, pen-*man-ship*, co-partner-*ship*, use-*less*, for-give-*ness*, are as truly compound words as any others in our language

Derivative words admit of *pre-fixes*, as well as *suf-fixes* ; as, *all-ways*, *al-[all]might-y*, *to-ward*, *on-ward*, *out-ward*, *for-ward*, *up-ward*, *with-stand*, *a-bout*, *in-laid*.



The syllables most frequent in the formation of derivatives are *al, ar, ant, en, ent, el, er, ed, es, est, ble, fy, full, ic, ion, ish, ite, iar, ive, ize, ly, or, ous, ness*.

Some derivatives in common use are formed by the addition of foreign words or syllables, but generally these syllables are added to words borrowed from the same language, tho not always; as, *per-haps, per-chance*.

Other words which are regarded as simple in one language are often compounded in those from which they are borrowed; as, *geography*—Greek, *ge*, earth, and *grapho*, to write; *infant*, Latin *in*, not, and *fans*, speaking.

#### MANNER OF MEANING.

7. Words, in their *manner of meaning*, are applied to different subjects, and are arranged into different classes according to their use.

It is important that the *meaning of words* should be distinctly understood, before any attempt is made to use them in the composition of sentences, or to explain their combinations.

Words are the signs of ideas, and we must know what such signs *signify* before we can ascertain what other people would represent by them, or how we shall be understood by others.

We could read intelligibly the language of all nations, the phonetic signs of India, or the hieroglyphics of Egypt, if we knew the meaning of their words or signs.

As simple as this proposition may seem, it is a lamentable fact, that too many have undertaken to learn and teach our vernacular tongue by the *manner of formation*, while the *meaning* of words has been greatly neglected.

The study of language, on this plan, becomes tedious, uninteresting, and ineffectual; and those who adopt it usually complain that “grammar is a dull, dry study; altogether useless, or nearly so.”

Some languages admit of change in form to distinguish the meaning of words.\* Our language admits of no such change. It can be successfully studied only by its manner of meaning; as, she

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\*See Lectures on Language, Lec. XIII.

procured a *pin* at a *pin* factory, to *pin* her dress; a *water* plant, a *water* prospect; to *water* a plant, and to *water* a horse. The ideas conveyed in these examples, by the same words, are very different.

It is necessary to know the origin and changes of words to be able to detect their *nice distinctions* in meaning. Tho we may not be able to do this in all cases, we should do it as far as we can.

Words, in passing from one language to an other, or from one nation to another speaking the same language, or from one age to an other, will necessarily change materially in their manner of meaning as well as of formation.

The meaning of words is to be learned by a careful observation of the manner of their use in the age and by the people who employ them to express their ideas; and in using them ourselves, we should follow the best standards extant.

EXAMPLE. "An *ugly* man" is regarded by some, a vile character; by others, deformed, or uncomely in person. "A *clever* person," some consider dexterous, adroit, qualified; others, honest, good-natured, obliging.

8. Words are used to name things, compare them with each other, and express actions.

9. They are primarily divided into three distinct classes, according to their manner of meaning; *nouns*, *adjectives*, and *verbs*.

10. *Nouns* are names of things\*; as, *man*, *mind*, *angel*. *Noun* means *name*. It is used to designate that class of words which name things.

Ideas, expressed by nouns, are formed—

1st. Of material thing†; as, *iron*, *ice*, *air*.

2d. Of the qualities of matter; as, the *hardness* of iron, the *heat* of fire, the *odor* of flowers.

3d. Of immaterial things; as, *mind*, *spirit*, *intellect*.

\*The word *thing*, from the old verb *thincan*, or *thingian*, to think, is here used in its broadest sense, as applied to every entity, being, or *thing*, material, or immaterial, real, or imaginary, which is the object of thought; as, *man*, *mind*, *ghost*.

†We do not here enter into the minute distinctions between simple matter and that which has been produced by change, by nature's operations, or human skill.

4th. Of the qualities of mind ; as, *wisdom, goodness, love.*

5th. Of imaginary things ; as, *ghost, fairy, mermaid.*

6th. Nouns are also used to express negation ; as, *nothing, nobody, nonentity, hole, end, vacuity.*

7th. Nouns likewise name actions ; as, *walk, action, connexion, race, beginning, learning, lightning.*

11. *Adjectives* are words used with nouns to define or describe them ; as, *good* scholars, *this* book, *that* lesson.

Adjectives are not primitive words in their manner of meaning.

They are derived from nouns or verbs ; as, a *paper* print, *printed* paper, *engraved* wood, *wood* engravings.

Some words are slightly changed in their manner of formation in passing from nouns to adjectives ; as, storm-*y* seasons, wood-*en* clocks, Aureli-*an* age, Baffin-*'s* bay, King-*'s* evil.

Some adjectives are derived from nouns and verbs which are obsolete, or nearly so ; as, hap-*py*, from *hap*. "And her *hap* was to light on a part of the field belonging to Boaz."—Ruth ii. 3. "It may *hap*."—*Shakspeare*.

Many adjectives in the English language are derived from foreign nouns which are not used in their simple form ; as, *puerile*, from the Latin *puer*, a boy ; *royal*, French *roi*, a king ; ecclesiastical, Greek *ekklesia*, a church.

12. *Verbs* express actions ; as, Cain *killed* Abel ; scholars *recite* lessons.

Verb, from the Latin *Verbum*, signifies literally a *word*. It is used by way of accommodation to name that class of words which expresses action.

In the construction of language, it matters not whether actions are *absolute, relative, or mixed* : in their character the same principles are involved in their explanation in either case.\*

No action, as such, can exist distinct from the agent or actor ; and thinking beings can form no ideas of action, in fact, or in imagination, separate from such acting agent.

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\*This subject is treated at large in Lectures on Language, and more extensively in the chapter on Verbs.



EXAMPLE. The pendulum of a clock is seen to vibrate or *alternate* from one side to the other, and we speak of its *vibrations* or *alternations*. But no idea can be formed of these vibrations except by observing the *pendulum* in that vibrating condition.

We say "it *snows*," meaning that *snow* falls from the clouds to the earth, which fact can be known only by observing the *snow* in that falling condition. But if to "snow" is "*intransitive* action," how can it be known whether it *snows* or not? So with rain, run, walk, sing, stand, shine, and the whole list of verbs which have been called "neuter or intransitive."

Verbs, doubtless, applied originally to obvious change, or, more properly, to things in a changing condition, and were determined by the *changed* condition of the thing as the direct *object* of the action.

EXAMPLE. "*A painter paints a house.*" Whoever uses this language to express his ideas observes, in fact or in thought, that a material called *paint*, as a *means*, is placed upon the house to change its color. In respect to the *instrumental means* by which this action is performed, it may be said, the painter *brushes* it over with *paint*. In reference to the *effective* means, it is said, he *coats* it over with a *coat of paint*. In either case it could never be known nor said in truth, that he *paints a house*, except by observing the *painter* and the *effects* of his *action*.

Verbs are also applied to actions which terminate on more latent objects; as, "*Farmers raise grain*;" "*Solomon built the temple*;" "*God governs the world*."

In these cases numerous secondary *causes* may intervene between the principal *agent* and the *effects* by which the action is determined; but the connexion, in fact, and in idea, is direct and inseparable.

EXAMPLE. If we say "a merchant in Boston purchases goods of merchants in Canton," we only signify that he, as the *prime cause*, sets in operation a train of affairs which terminate as above expressed. The whole process, from the *agent* or merchant to the *object* or things *purchased*, is expressed, irrespective of the thousand intervening causes of ships, shrouds, sails, winds, water, seamen, compass, &c. &c., which are necessary to make the expression correct.

When we say "David killed Goliath," we simply signify the obvious fact known by the *effect*, without mentioning the "smooth stone" and sling which were the *instrumental*, or the blow or wound which was the *effective* means by which his death was produced.

God governs the world by a thousand subordinate *causes*, or *means*, over which he presides as the *uncontrolled* and *uncaused* Cause of all things and actions.

Other verbs express actions more directly confined to the actor; as, the child *stands*; the bird *flies*; he *lives*.

EXAMPLE. The idea of *standing* was never gained from an observation of things in an apparently motionless condition, but from seeing

them exert strength till they had acquired the ability to *stand*, and *retain* their position.

By a very easy and natural extension of this idea, the same action was attributed to a *house*, *tree*, and *post* which, by some power not necessary to be known, *keep themselves* in a standing posture.

When the boy sets a stick on one end and, after some effort, succeeds in making it *stand*, he at once discovers a *power* at work, (no matter what, so far as the idea, or language is concerned,) which *holds* it in that erect position.

"The man *lives*" by *exercising* the functions of animal life ; *inhaling* or *inspiring* air, or *inspiring* himself with *air* ; *eating* food, *drinking* water, etc. But in this process, as in every other, unnumbered intermediate causes operate in the production of the whole ; the lungs, liver, heart, teeth, stomach, arteries, veins, bones, muscles, nerves, and skin ; every part and portion have an office to perform in the vastly intricate machinery of a living man ; but the whole is expressed by the single statement "he *is*," or "he *lives*;" determined by a knowledge of the fact that he possesses *life*, or presents the evidences of a *living* man.

Some verbs express *relative* or *reciprocal* action ; as, William *resembles* his father ; the sun *goes* down ; a dime *equals* ten cents.

In point of fact, or grammatical construction, it matters not whether we say "the sun *goes* down," or "the earth interposes between it and us." The idea is the same in both cases, and either expression is correct ; for *up* and *down*, in regard to the sun and earth, are only relative ideas.

13. For convenience, words are sub-divided into two other classes ; *Pronouns*, and *Contractions*.

14. Pronouns are words used *for* nouns, to avoid the unpleasant repetition of the same word ; as, "a boy has a sister, *he* loves *her*, and *she* loves *him*."

*Pro* signifies *for*. *He* and *him* in the above example are used *for* boy ; and *she* and *her* *for* sister. It would appear clumsy, and sound unpleasant, to say "a boy has a sister ; the boy loves the sister, and the sister loves the boy."

These words were originally *nouns*, but having assumed a special character as substitutes for other *words* rather than the representations of primitive ideas, they are arranged into a distinct class.

15. Contractions are words so altered in their manner of formation that their manner of meaning is not easily explained ; as, "He *often* thinks, *that notwithstanding* the perplexities of the subject, he shall be able to succeed *tolerably well, at last*."

This division is admitted for want of suitable means to explain those *broken, altered, contracted* words and expressions which occur so frequently in our language; not because they have really any distinctive character of their own.

They are either nouns, adjectives, or verbs, and when their *formation* and *meaning* are known there is no difficulty in placing them in their proper classes.

*Contraction*, as a technical term, is preferred to any other, as most befitting their present condition in respect to other classes, tho not peculiarly appropriate of itself.

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#### QUESTIONS ON CHAPTER IV.

1. Of what does Etymology treat?
2. How should words be studied?
3. How are words divided in their manner of formation?
4. What are primitive words?
5. Derivatives?
6. Compounds?

Is there any difference in principle?

What is the difference?

What does *ly* mean?

Of what do derivative words admit?

What syllables most frequently occur in derivatives?

How are some other derivatives formed?

Are words, regarded as simple in our language, often compounded in another?

7. How are words used in their manner of meaning?

Is it important to know the meaning of words?

Of what are words the signs?

Does our language always admit of change to express *meaning*?

What should be known of words?

Do words ever change their meaning ?

How is the meaning of words to be learned ?

8. How are words used ?

9. How are they divided ?

10. What are nouns ?

What does noun mean ?

How are ideas of things formed, 1st ? 2d ? 3d ? 4th ? 5th ? 6th ?  
7th ?

11. What are adjectives ?

Are adjectives primitive words in their meaning ?

From what are they derived ?

Are they ever changed ?

Are the original words ever obsolete ?

Are they ever derived from other languages ?

12. What do verbs express ?

Is it essential whether actions are absolute, relative, or mixed ?

Can an action exist distinct from the actor ?

How are actions known ?

To what did verbs originally apply ?

To what else are verbs applied ?

Do causes ever intervene between the obvious agents and the effects ?

13. Into what other classes are words sub-divided ?

14. What are Pronouns.

What does *pro* signify ?

15. What are Contractions ?

Why is this class admitted ?

To what classes do they strictly belong ?



## CHAPTER V.

### NOUNS.

1. NOUNS are names of things ; as, *man*, *Boston*, *wisdom*, *angel*.

2. There are two kinds of nouns ; *common* and *proper*.

3. Common nouns are the names of kinds or classes of things ; as, *boy*, *scholar*, *book*.

4. Proper nouns are names specially applied to distinguish one thing from another of its kind ; as, *Washington*, *New-York*, *Hercules*.

Hercules is the name of an ancient heathen deity ; New-York, of a particular city ; Washington, of a man or place.

5. Common nouns become proper, by special application ; as, the ships "*Hope*" and "*Return*," the dog "*Hero*," and race horse "*Eclipse*."

Several words together often serve the same purpose ; as, the sloops "*Delight-in-Peace*" and "*Fair-Trader* ;" the plant "*Forget-me-not* ;" the bird "*Whip-poor-will*."\*

6. Proper nouns become common when applied to a kind or quality ; as, a *judas*, a *solomon*, *antichrist*.

Some nouns name a collection of different things under a general term ; as, a *landscape*, a *city*, a *county*, the *heavens*.

A landscape includes the idea of hills, valleys, meadows, trees, buildings, rivers, etc. combined together. A city not only includes the idea of an area of ground, but the houses, stores, churches, wharves, and other buildings.

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\* "But long I will not be *Jack-out-of-office*."—*Shakspeare*.

Other nouns apply to a collection of the same things ; as, an *army*, a *flock*, a *hundred*.

7. To nouns belong *person*, *number*, *gender*, and *position*.

#### PERSON.

8. Person applies to nouns in regard to the *speaker*, *hearer*, or *subject*.

9. There are three persons, *first*, *second*, and *third*.

10. The *first person* is the speaker ; as, "*I Paul, myself* beseech you." "*I John* saw the holy city."

11. The *second person* is the hearer ; as, "Do you hear me, *William* ?" "*I* hope, *Robert*, you will think before you speak."

12. The *third person* is the person or thing spoken of ; as, "*James* studies *grammar*."

Most nouns are in the third person. More things are spoken of, than speak, or are spoken to.

#### NUMBER.

13. Number is the distinction of things in reference to one or more.

14. There are two numbers ; *singular* and *plural*.

15. The singular number represents *one* thing ; as, *tree*, *pen*, *book*, *hero*.

16. The plural number denotes *two* ; as, *trees*, *pens*, *books*, *heros*.

The regular method of forming the plural is to add *s* to the singular, or when the sound requires it, *es* ; as, *tree*, *trees* ; *box*, *boxes* ; *bench*, *benches*.

Nouns ending in *y*, usually form the plural by changing *y* into *i*, and adding *es* ; as *cherry*, *cherries* ; *duty*, *duties*. When preceded by a vowel, the plural is formed by adding *s* ; as, *day*, *days* ; *money*, *moneys* ; *valley*, *valleys* ; *key*, *keys*.

Words ending in *y* formerly ended in *ie* ; as, *holie*, *bodie*, *honestie*, *happie*,\* and the plurals were regularly formed. The singular has been changed, but the plural is retained.

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\*See the examples of former spelling at the end of Chapter III.



Some nouns change *f* into *v* and add *es* ; as, *sheaf*, *sheaves* ; *life*, *lives*. But nouns ending in *ef* or *fe*, form regular plurals ; as, *chief*, *chiefs* ; *strife*, *strifes*.

Some plurals are formed by adding *en* ; as, *chick*, *chicken* ; *ox*, *oxen*. By habit we now make plurals for both *chick*, and *chicken* ; as, *chicks*, *chickens* ; but we do not say *oxens*, nor *childrens*. *En* is the form of the old Saxon plural.

Other words form the plural still more irregularly ; as, *man*, *men* ; *tooth*, *teeth* ; *penny*, *pence*, or *pennies*, when applied to coin, and not value.

Some foreign nouns retain their original plurals ; as, *datum*, *data* ; *radius*, *radii* ; *cherub*, *cherubim* ; *seraph*, *seraphim* ; or *cherubs*, *seraphs* ; but never *cherubim-s*, or *seraphims*. It would be much better to add the English plural to foreign words.

Some nouns are alike in both numbers ; as, *sheep*, *deer*, *swine*, *series*, *odds*, *species*.

Some nouns have no plural, in fact or idea ; as, *chaos*, *universe*, *gold*, *pride*, *immortality*. Others have no singular ; as, *shears*, *tongs*, *embers*, *vitals*, *cattle*.

Some words are singular or plural in meaning, without change in form ; as, *a* people, *many* people, *much* people.

The plural of some nouns do not express increase of number, but of qualities or sorts ; as, *sugars*, *wines*, *teas*, *drugs*, *medicines*, *paints*, *joys*, *griefs*.

Proper nouns as well as common, admit the plural number ; as, the Messrs. Smiths and Arnolds.

#### GENDER.

17. Gender is the distinction of sex.

18. There are two genders, the *masculine* and *feminine*.

19. The masculine denotes animals of the male sex ; as *boy*, *man*, *king*.

20. The feminine is applied to animals of the female sex ; as, *girl*, *woman*, *queen*.

Most nouns are of neither gender. They have been called *neuter*, that is, *no* gender.

Some nouns apply alike to both genders ; as, *person*, *scholar*, *friend*, *servant*.

There are *three* forms by which genders are expressed.

1st. By different words, as man, woman; boy, girl; brother, sister; lord, lady; buck, doe.

2d. By a different termination of the same word; as, poet, poetess; lion, lioness; abbot, abbess, (abbotess;) hero, heroine; administrator, administratrix; widower, widow.

3. By the addition of other words; as, *man*-servant, *maid*-servant; *male* child, *female* slaves; *lady* boarders; *ewe* lamb; *he*-goat, *she*-wolf.

By a figure of personification, gender is applied to inanimate things; as, "the sun, *he* is the *king* of day; the moon, *she* is the *queen* of night." But this practice depends more on fancy than grammatical principles.

There is often a particular awkwardness in attaching the idea of gender to inanimate objects; as, "the ship George Washington, *she* sails well;" "the steam boat Ben Sherrod, *she* was blown up."

Gender is not applied to animals whose sex is unknown; as, "*it* is a fine child;" "he hunted the lion and killed *it*."

#### POSITION..

21. *Position* refers to the different relations of nouns to other words.

22. Nouns have *two* distinct positions in relation to verbal actions, *agents* and *objects*.

23. Agent means actor, and applies to nouns which stand as the direct causes of actions; as, *Richard* conquered Henry; *fire* evaporates water; the *sun* melts the snow; *Thomas* strikes John.

24. Object denotes the effect produced, or the thing effected by an action; as, Henry conquered *Richard*; water quenches *fire*; clouds obscure the *sun*; John strikes *Thomas*.

The position or case of nouns can only be known by the relations in which they stand to other words.

In some languages, the position of nouns can be determined by their changes of form, called "declension." No such changes occur in our language.

The difference between agents and objects may be known by asking the questions : Does it act ? or, Is it affected by an action ?

In the examples above, it may be asked, Did Richard act ? Did Thomas act ? Did Henry act ? Did John act ? Or were they affected by an action ?

The agent of the verb may be found by asking the question, Who or what thing acts ? Thus, who conquered Henry ? Who struck John ? What thing melts the snow ?

The object may be known by asking, What does it do ? Thus, Whom did Richard conquer ? Whom did Thomas strike ? The sun melts what ?

Teachers can exercise their pupils in this manner, as they proceed with their lessons, and multiply examples at their pleasure. Children will find little difficulty in determining the person, number, gender, and position of nouns. The latter distinction will be better understood when the character of the verb is explained.

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#### QUESTIONS ON CHAPTER V.

1. What are nouns ?
2. How many kinds ?
3. What are common nouns ?
4. What are proper nouns ?
5. How do common nouns become proper ?
6. When do proper nouns become common ?
7. What belong to nouns ?
8. How does person apply to nouns ?
9. How many persons are there ?
10. What is the first person ?
11. What is the second ?
12. What is the third ?

In what person are most nouns ?

13. What is number ?

14. How many numbers are there ?
15. What is the singular number ?
16. What is the plural number ?

What is the regular method of forming the plural ?

How do you form the plural of nouns ending in *y* ?

How when preceded by a vowel ?

How did these words formerly end ?

Nouns ending in *f* ? in *ef* ?

What is the plural of *ox* ? *man* ? *penny* ? *datum* ?

Are any nouns alike in both numbers ?

Are any nouns without plurals ? without a singular ?

Does the plural of all nouns express increase of number ?

Do proper nouns admit the plural number ?

17. What is gender ?
18. How many genders ?
19. What does the masculine denote ?
20. What does the feminine ?

Does gender attach to most nouns ?

How many forms of expressing gender ? 1st ? 2d ? 3d ?

Is gender ever applied to inanimate things ?

Is gender usually applied when the sex is unknown ?

21. What does position express ?
22. How many positions have nouns ?
23. What does agent mean ?
24. What does object denote ?

# CHAPTER VI.

## PRONOUNS.

1. PRONOUNS are words used for nouns ; as, " The boy has a sister ; *he* loves *her*, and *she* loves *him*."

2. Pronouns admit of person, number, gender, and position.

3. They are declined according to their changes and use.

### DECLENSION OF PRONOUNS.

		Agent.	Object.
Singular.	1st person	I	me
	2d "	thou	thee
	3d " gen. {	mas. he	him
		fem she	her
		" it	it
Plural.	1st person	we	us
	2d "	you or ye	you
	3d "	they	them
Sing. or plu. 1st, 2d, or 3d, } person, mas. or fem.		who	whom

The third person singular is changed for gender ; as, *he*, *she* ; *him*, *her*.

The gender of the first and second person is supposed to be known, and is not expressed. It may be either masculine or feminine.

The plural may be in either gender without change of form.

*Who* and *whom*, may be in either person, number, or gender ; as, *I* who teach ; *you* who learn ; *he* who reads ; *she* who works ; *they* who hear.

*Who* and *whom*, are always pro-nouns, that is, they are always used for nouns and never with them. They are now more extensively used than formerly.



*Thou*, *thee*, and *ye*, are still used in solemn style, and in poetry as, "*Thou* art, O Lord." "*We* hail *thee*, joyous Spring." "*Ye* are come too late."

*You* is often applied, by way of respect or courtesy, to a *single* person for *thou* and *thee*; as, "Sister, I am come to *you*, believing *you* will be happy to see me again." Having a plural form, it takes the relation of a plural to other words.

Our language is still deficient of a word to represent the third person singular, including both genders, or either, without distinction. It would be very convenient to use one word to signify either *he* or *she*, *him* or *her*, without respect to gender. We are now compelled to use two words when one only is to be read.

5. Some pronouns are used for nouns which are unknown or not named; as, "*Who* can deny it;" "*They* say it was so;" "*It* rains;" "*It* freezes."

*It* often takes the lead in a sentence and stands for an *idea* expressed at length; as, "*It* is contended that *he* ought to die;" "*It* is reported to me of you, that —;" "*It* came to pass, that he departed from us."

Pronouns which are compounded with other words do not always preserve their regular declension; as, "He did it *himself*;" "They are *themselves* in fault." But *me*-self and *thee*-self are never used for *myself* and *thyself*.

*Self* signifies *soul*, *person*, *being*, a conscious *identity*; as, "Boston contains 80,000 *souls*, *selves*, or *persons*."

It is extensively compounded with such other words as are used for the sake of emphasis; as, "I did it my own self;" "I Paul, *myself*, beseech you;" "Be at peace among your-*selves*." Self-interest, self-love, self-defence, self-willed, self-abasement, self-evident, self-same, self-murder, self-*ish*-ness, are compounds in frequent use and well understood to relate to *personal* considerations.

It was not formerly compounded with other words, but stood as a noun, to which the adjective, made from a pronoun, referred; or was in apposition with the preceding noun or pronoun. See page 26.

## QUESTIONS ON CHAPTER VI.

1. What are Pronouns ?
2. What do they admit ?
3. How are they declined ?
4. What is the first person singular ? plural ? The second person singular ? plural ? The third person ?

For what is the third person singular changed ?

In what gender may the first and second persons be ?

Does the plural change for gender ?

In what person, number, and gender, is *who* and *whom* ?

Are *who* and *whom* more used than formerly ?

How is *you* applied to the singular number ?

How are *thou*, *thee* and *ye*, sometimes used ?

5. Are pro-nouns always used for nouns expressed ?

How is it often used ?

What does the noun *self* mean ?

Do pronouns always assume the adjective form when compounded with other words.

## CHAPTER VII.

## ADJECTIVES.

1. ADJECTIVES are words used with nouns to define or describe them ; as, *this* book ; *my* son ; *a good* scholar ; *that large ripe* apple.

Adjectives form an extensive and very important class of words.

This class includes those words which are employed to specify or distinguish one thing from an other, to describe it by its qualities and relations compared with other things, or with itself in different conditions.

A large proportion of human knowledge is relative or comparative, and is expressed by words changed from their primitive use as nouns or verbs.

2. Adjectives are of four kinds, *defining*, *describing*, *secondary*, and *participial*.

3. Defining adjectives are used to distinguish one thing from an other of its kind, or one sort from other sorts ; as, *his* book ; *a* pen ; *Cæsar's* funeral ; *north* pole ; *Guinea* hen ; *Rhode-Island* militia.

Things are defined in various ways.

1st. By personal relation ; as, *my* son, *your* daughter, *whose* book, *John's* apple, " *Peter's* wife's mother," *Cook's* inlet, *Church's* war, *my* " *Todd's Walker's Johnson's* Dictionary," *Halley's* comet, *St. Vitus'* dance, *St. Anthony's* fire, *John's* " *Putnam's Murray's* Grammar book, simplified by —."

This use of adjectives may include the relation of property, possession, family connexion, discovery, or any other ; moral, social, political, civil, or religious.

Words best understood are chosen to point out things which are less so, that the thing so specified may be better known ; as, " I went to church." *Which* ? " The *Episcopal* church." *Which* Episcopal church ? *Grace* church, *St. John's* church, *Trinity* ;

St. Paul's, or St. Luke's." To *which* Congregational church? Rev. Mr. *Smith's*, or Dr. *Chalmers'*? To *what* church? The *Old South*, *Unitarian*, *Baptist*, *Methodist*, or *Seaman's* church. Which *Seaman's* church? Rev. Mr. Taylor's. Which Mr. Taylor's? Mr. *John Taylor's*. Where did you study law? At the "Temple of Lincoln's inn."

2d. By local relation; as, *Russia* iron; *China* ware; *Malaga* grapes; *sea* shells; *Roxbury russet* apples; "*land* pirates;" *Canada* war; *American* people; *John street* church.

Should there be several churches in the same street we should not define them by the name of the street, but add another word more definite; as, *John-street Baptist*, *Presbyterian*, or *Reformed Dutch* meeting house. We say *Broadway* Tabernacle, and as there is but one building of the name in that street it is sufficiently definite. So we may be understood when we say *Broad street* house, *Hanover street* house, *New-Orleans* house, *Saratoga* house, because these terms are specifically applied; altho there are many other houses in those places. Should there be several houses bearing the same name, it would be necessary to define them by an other word. For this purpose the *keeper's* name is generally used; as, *Smith's Elm-street* hotel, *Holt's Eating* house.

3d. By numeral relation or quantity; as, *one* man; *a* boy; *two* books; *first* part; *second* thought; *each* syllable; *all* truth; *no* error; *many* minds; *both* ways; *every* child; *some* paper.

*A* is derived from the same etymon as *one*, and always means the same. It may be traced thro the various languages of Europe with slight variations in spelling and sound, but not in meaning.\*

It is but a few centuries since it was written *ane*, afterwards, *an* and *a*. *An* is still used for the sake of euphony in some cases, in preference to *a*, but not as frequently as formerly. We now say, *a* union, not *an* union. *A* always refers to a noun in the singular number.

*The* may refer to the singular or plural. It is not always very definite; as, "*the* camel is *a* beast of burden." "*The* lion is *a* ferocious animal." *The* stars shine; *a* star shines. "Let *the* sea roar and the fulness thereof."

Many nouns are as definite without *the* as with it. In the Con-

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\*Greek, *eis*, *ein*; Latin, *unus*; Armoric, *unan*; Spanish and Italian, *uno*; French, *un*. In the northern languages, German, *ein*; Danish, *een*, *en*; Dutch, *een*; Swedish, *en*; Saxon, *aen*, *ane*, *an*; English, *one*, *ane*, *an*, *a*.



stitution of the United States it is used before Congress—"the Congress." The noun Congress is quite as definite without it.

4. Defining adjectives answer the questions *which* or *what* thing, *how much* or *how many*; as, *what* book? *This*, *that*, *my*, *his*, *her*, *your*, *David's* or *Sarah's* book. *How many* books? *Each*, *every*, *two*, *five*, *ten*, or *all* books.

*This* and *that* are now commonly restricted to nouns of the singular number; and *these* and *those* to the plural. *That* formerly referred to nouns in either number, the same as *what* and *which*.

*That* frequently refers to the following member of the sentence; as, "He wrote to me *that* (*fact*, *writing*) he should be here to-day."

*Which* and *that* were used formerly more frequently than at present; as, "Our Father *which* art in heaven." "It was *that* man *that* did it."

*Who* is now extensively used as a pronoun, and hence the particular definition by *that* and *which* is not as elegant as formerly; as, "Our Father *who* art in heaven." "It was he *who* did it."

*What* seems to have a double reference in some cases; as, "This (thing) is *what* (thing, which thing) I wanted."\* *Who* is sometimes used in the same elliptical manner; as, "*Who* first repeats it, dies."

5. Describing adjectives describe the qualities, circumstance, or condition of things; as, a *good* man; a *fine* peach; a *large* tree; *correct* language; *false* teaching.

Many adjectives define and describe at the same time, for many things are specified by their qualities; as, *Graham* bread; *upland* cotton; *Havana* sugar.

These words *define* what thing is meant, if used to distinguish one *kind* from another; or to *describe* their respective qualities, if compared with the qualities of others. *Havana* may describe the quality, or define the kind of sugar.

6. Secondary adjectives are words used to increase or

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\* *What* can hardly be said to include the *antecedent*. I want something besides "*what*."



diminish the definition or description of other adjectives ; as, a *very* good child ; “an *exceeding* high mountain ;” a *gold* headed cane ; an *iron* bound cask ; *blue* black cloth ; a *light* purple dress.

A *gold* headed cane is not a *gold* cane. *Blue* black cloth is not *blue* cloth, but a *black* cloth of a particular shade. A *light* purple dress may not be a very *light* dress.

7. Participial adjectives are words which describe nouns by verbal actions and admit objects after them ; as, Stephen is *writing* a letter ; a part *of* the tree is fallen.

In the first example, *writing* describes Stephen in his present condition of employment and admits *letter* after it, as the object, or thing written. It is the *present* participle from the verb to *write*, and an adjective by use.

In the second, *of* describes the *part* in relation to the *tree*, as *divided*, *parted*, *separated*, (*off-ed*) from the tree, and this *offed*, *parted*, or *separated part* is fallen. It admits *tree* after it as the object from which it is *parted*, or *off*. It is a *past* participle, and an adjective by use.

“A man is well *off*,” when he is *parted*, *separated*, or *distant* from poverty, sickness, and misfortune. The ship is *off* the coast. It is in the *offings*. “He *of* England bore the palm.” “We also are his *off-spring*,” because we sprang from him. “The *off-scouring* of all things,” (I. Cor. 4: 13,) are, by metonymy, those persons who were *separated*, *parted*, *scoured-off*, or distinguished from the rest, on account of badness of character, *real* or *supposed*.

The imperative verb of this adjective is still used ; as, “*Off, off* \* and away.”

“*Off*, I say ; hearest thou not, Intruder ?”

He will be *off* in an hour. He will be *gone* in an hour. He is a mile *off*. A lady set *off* a branch of her geranium, and gave the *off-set* to a friend.

Some words are, from habit, rarely used except to *describe* things

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\**Of* was formerly always spelled *off*. See page 25.

by their relations to other things ; as, The boy is *over* the fence, *in* the orchard, *under* the trees, *among* the apples, *with* a basket.

Many other words occasionally assume the same character and describe by relation in the same way ; as, He is *over* the river, *opposite* the church, in the road, near the house, *across* the garden. He went *aboard* the ship, *athwart* the deck, *underneath* the hatches, *aloft* the main sail, or *along side* the gunwale.

All adjectives are *nouns* or the *participles* of verbs, primarily, but are made adjectives by use.

Participial adjectives include those words which retain some of their verbal character, either *present* or *past*.

There is considerable difference between those adjectives which describe by *present* action, and *relation* produced by former action, or action completed. But learners can easily distinguish the difference.

The participial *form* is often omitted in adjectives of frequent use ; as,

“ He is *regenerate* (*ed*) and pure.”

“ Let me know again  
A touch of natural grief, or I shall go  
*Distract*, (*ed*) and think the bloody form is here.”

“ As glittering clouds before the *sun-light* face  
Of *unapplianced* virtue.”—*Talfourd's Athenian Captive*.

#### COMPARISON OF ADJECTIVES.

7. Some adjectives admit of change in form to express comparison in different degrees ; as, *reddish*, *red*, *redder*, *reddest* ; *great*, *greater*, *greatest*.

8. There are three regular degrees of comparison, the *positive*, *comparative*, and *superlative*.

9. The positive expresses simple quality or condition ; as, *red*, *clear*, *lovely*.

10. The comparative increases or diminishes the positive ; as, *red-der*, *clear-er*, *loveli-er*.

11. The superlative extends the comparison to the highest or lowest degree ; as, *red-dest*, *clear-est*, *loveli-est*.

The syllable *ish* expresses a slight resemblance, or a comparison less than the positive ; as, grey-*ish*, sheep-*ish*, boy-*ish*, book-*ish*.

The regular change in the formation of the word is to add to the positive *er* for the comparative, and *est* for the superlative.

In some adjectives the comparisons are expressed by different words ; as,

<i>Positive.</i>	<i>Comparative.</i>	<i>Superlative.</i>
Good or well,	better,	best.
Bad or ill,	worse,	worst.
Little or small,	less,	least.
Much or many,	more,	most.

The words which are used most frequently to express the comparative and superlative degrees, are the most irregularly formed, being in some cases derived from different words ; as, *good*, *better*, *best* ; *bad*, *worse*, *worst*.

*Best* is probably contracted from *better-est*, the positive of which is obsolete as an adjective ; tho the verb *bet* is still in use, from which it was evidently derived. In a case of uncertainty, a man makes a *bet* with another upon the issue. If it turns out *positive* as he lays it, he wins ; if not, he loses. *Good* and *well* are positive, but having no comparative, other words are selected ; as, *good*, *better*, *best*.

The same irregularity is observed in most other languages.

12. The regular degrees of comparison may be increased or diminished to almost any extent, by the aid of secondary adjectives ; as, a *white*, a *clear white*, a *dead white*, a *pure white*, a *snow white*, a *very white* ; a *whiter*, *much whiter*, *some whiter*, a *little whiter*, *considerable whiter* ; the *whitest*, *much the whitest*, *by far the whitest*, the *very whitest*." These are terms often used and well understood.

## EXAMPLES.

A ( <i>very dark grass green</i> ) dress.	A bright red gros de Swiss silk shawl.
A ( ) <i>green</i> dress.	A " red " " silk shawl.
A <i>grass</i> " dress.	A dark red shawl.
A <i>dark</i> " " dress.	A very dark red raw silk shawl.
A <i>very</i> " " " dress.	A very <i>light coal</i> red raw silk shawl.

We also hear of *pea*, *orange*, *olive*, *leek*, *verdigris*, *emerald*, *sea*, *bottle*, and *invisible* (!) *green*, with all the vast variety of distinction, of *dark*, *light*, and *medium*.

*Lowell-built* machinery. Keene cylinder window glass factory. Russia iron stove pipe. Fresh Smyrna best box raisins. Warranted best silver steel pen knives. Nice white Irish linen fine figured table cloths. An old fashioned "neuter verb" grammar book. The most fashionable New-York made German napped beaver hats.

13. Many participial adjectives admit of comparison ; as,

<i>Positive.</i>	<i>Comparative.</i>	<i>Superlative.</i>
in,	inner,	in-ner-most, in-most.
out,	out-er, utter,	outermost, utmost.
up,	upper,	uppermost, upmost.
near,	nearer,	nearest.
be-hind,	hinder,	hindmost.

They also admit the minor degrees, by the aid of the *secondary* adjectives ; as, "*far beyond* Jordan ;" *very* near the river ; *far up* the hill ; *much after* the hour ; *far from* me ; *twice* round the hill ; *deep in* the water ; *farther on* our way. He is *after* the game ; he is *close after* the game. "Or of the Tapyr's *farther on* in Media." Clark's *Com.* on *Gen.* 10 : 26.

They are also extensively compounded with other words to which they directly refer, as describing adjectives ; as, *above-board*, *after-part*, *before-hand*, *by-path*, *down-fall*, *in-step*, *like-minded*, *off-spring*, *on-ward*, *to-ward*, *out-goings*, *in-comings*, *up-risings*, *down-sittings*, *over-work*, *out-cast*, *round-house*, *up-land*, *with-all*.

Like all compounds they were formerly distinct words, regularly used as adjectives ; but, by the frequency of their use, they have been joined to other words some times with slight modifications in their spelling.

Many of these adjectives occur as nouns and verbs as well as adjectives ; as, Farmers employ *withy* twigs, twisted into *withes*, to *with* together posts in the fence, so that one post may stand *with* (withed) the other.\*"

They are still frequently used in conversation, as verbs in the im-

\*Me thou shalt use in what thou wilt, and doe that *with* a tender twist, that none can doe with a tough *with*.—*Euphes and his England*, p. 136.

They had arms under the stern in the boats, and had cut the *withes*.—*Ludlow's Mem.* p. 435.

The only furniture belonging to the houses, appears to be an oblong vessel made of bark, by tying up the ends with a *with*.—*Cook's Bot. Bay.* See also *Webster's Dictionary*.



perative mood, and often occur in elegant writing. "And Lot said, *Up*, get you out of this place." "*Up*, make us gods."—*Bible*. "*Out*, *out* upon the assembling host." "*On*, *on* my braves! the day is ours. 'Tis nobly won."

14. In the comparison of things, adjectives are to be understood according to their application to the things compared; as, a *great* pin, a *great* log, a *great* house, a *great* city, a *great* continent, a *great* world; a *good* boy, a *good* scholar, a *good* soldier, a *good* butcher, a *good* christian. In this respect, the *smallest* mountain is *incomparably larger* than the largest pin; and the *Almighty* is *infinitely mightier* than the *mightiest* man, and *superlatively better* than the best of mortal beings. These apples are not *very* good, but they are the *best* I have.

There is an extensive and growing error in the use of the adjectives *good* and *many*. It is not correct to say "*a good many* apples," tho we may say "*many good* apples;" for, omitting the adjective *good*, we can not say "*a many* apples." Neither is it correct to say "*a great many* persons;" for, "*a great* persons," or "*a many* persons," would be improper. It would be better to say, many apples; many persons, and omit the *good* and *great*. We do not hear of "*a bad many*," or "*a small many*." Why then say "*a good* or *great many*?" "*The rushing of many* waters;" "*the influence of many* minds," are much more expressive than to add the words *great* and *good*.

15. Many words, which are adjectives in form, are used as nouns; as, the *living* and the *dead*, *wise* and *foolish*, *high* and *low*, *rich* and *poor*, *just* and *unjust*, the benevolent, the learned, the *rest*. Some of them admit of plurals; as, one, ones; other, others; quarter, quarters; regular, regulars; superior, superiors; better, betters; quarto, quartos. But many of them take the relation of plurals; as, the *wise* say; the *good* are.



Some are adopted as proper nouns ; as, the Almighty, Merciful, Wonderful, the Just, the Unknown.

This use of the adjective form, originated from the habit of omitting the noun whenever it was necessarily understood ; as, The *wise* (men) inform us ; the *good* (people) are often ; the Almighty and Eternal (God) ; “ The *last* (    ) shall be *first*, and the *first* (    ) *last*.”

16. The termination of some adjectives change when the noun to which they refer is not expressed ; as, this book is *mine*, that is *yours* ; *hers* is lost, *theirs* are found ; “ gold and silver have I *none*.”

Some adjectives derived from pronouns, retain their original form ; but, in such cases, are frequently compounded by habit with the noun to which they refer ; as, *them-selves*, *him-self*, for *their-self*, and *his-self*.

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### QUESTIONS ON CHAPTER VII.

#### 1. What are Adjectives ?

Is it an important class ?

What does it include ?

How is an extensive portion of human knowledge gained ?

#### 2. How many kinds of adjectives ?

#### 3. What are defining adjectives ?

How are things defined first ?

What may this relation include ?

What words are chosen to define ?

What is the second method of defining things ? third method ?

#### 4. What questions do defining adjectives answer ?

To what does *that* frequently refer ?

Are *that* and *which* used as often as formerly ?

What reference has *what* ?

## 5. What are describing adjectives ?

Do any adjectives define and describe at the same time ?

## 6. What are secondary adjectives ?

## 7. What are participial adjectives ?

What does *of* or *off* mean ? Is it ever used as a verb ?

How are some words generally used ?

Do any others occasionally assume a similar character ?

What are adjectives primarily ?

What do participial adjectives include ?

## 7. Of what change do adjectives admit ?

## 8. How many regular degrees are there ?

## 9. What does the positive express ?

## 10. What does the comparative mean ?

## 11. What does the superlative signify ?

What does *ish* express ?

What are the regular changes in form to express its degrees ?

What is the comparative of good ? superlative ?

## 12. How can the degrees of comparison be increased ?

## 13. Do participial adjectives admit of comparison ?

Do they admit of minor degrees ?

Are they ever compounded ?

Do these words ever occur as nouns or verbs ?

Are they ever used in conversation, or writing ?

## 14. How are adjectives to be understood in comparisons ?

Are *good* and *many* ever used erroneously ?

## 15. Are adjectives ever used as nouns ?

Do such admit of plurals ?

Are they used for proper nouns ?

How did this use of adjectives originate ?

## 16. Do the terminations of adjectives ever change ?

Do pronouns ever become adjectives ?

## CHAPTER VIII.

## VERBS.

1. VERBS express actions ; as, scholars *learn* grammar ; the boy *warms* himself by the fire ; he *resembles* his father.

Verbs express actions in a variety of ways, but it is impossible to draw any distinct lines of demarcation between them.

They evidently applied originally to direct perceivable motion, and were known by the *change* or *effect* produced in the agent or acting thing in relation to other things.

Things were seen to *move*, to *assume* new relations and tendencies, and in moving to produce definite effects ; and words were adopted to signify such change.

These words were primarily very similar to the *names* of the things which stood as the direct or obvious *cause* of the action ; as, printers *print* prints ; builders *build* buildings, in the process of which, they *plow*, *hoe*, *spade*, or *shovel* the ground ; *stone* the cellar ; *frame*, *timber*, *brace*, and *pin* the frame ; *board*, *shingle*, *slate* or *tile*, *spike*, and *nail* the roof ; *lath*, *plaster*, *stucco*, *white-wash*, *paint*, or *paper* the rooms ; *carpet*, *mat*, or *sand* the floor ; *fence*, *wall*, *manure*, and *plant* the yard.

It is curious to notice the close resemblance between the pronunciation of words when applied to sound, and the sound they are intended to represent ; as, lions *roar*, the waters *dash*, oxen *low*, owls *hoot*, hens *cluck* or *cackle*, lambs *bleat*, the wind *whistles*, cats *mew* and *purr*, hunters *halloo*, streams *gurgle*, doves *coo*, geese and serpents *hiss*.

Such resemblance is not accidental. It is in accordance with natural principles, and may be traced thro most languages, ancient and modern ; but is more distinctly seen in the rudest languages, because the refining polish has not obscured their primitive character.

2. Three things are to be observed in the study of verbs.

1st. The *agent*, actor, the moving or obvious *cause* of the action.

2d. The motion, change, or *acting*, denoted by the verb.

3d. The *object*, effect, or thing affected by the action.

“*Solomon built the temple.*”

Solomon was the *agent* or moving *cause*. He *did* something, or *caused* something to be done, with out which it could not have been said *he built* the temple.

*Built* expresses the *action*, the movement, or change, and includes all the *operative means* from the beginning to the end.

*Temple* is the *object*, thing produced, or *consequence* resulting from the action of *building*.

#### REMARKS ON ACTIONS AS REPRESENTED BY VERBS.

Every verb must have an *agent* and *object* either expressed or necessarily understood ; because it is a *prime law* of nature, from which there can be no deviation, and by which all human knowledge must be regulated, that—

1st. Every *effect* must have a *cause* to produce it.

2d. Every *cause* must have an *effect* resulting from it.

3d. *Like causes* will produce *like effects*.

4th. Every thing thro out universal nature, acts, at every moment of existence, according to the ability given it.

5th. The *ideas* of thinking beings must correspond with *facts* as they exist, and become known.

6th. The language which *represents* such *ideas* must correspond with the *facts* themselves.

From these principles there can be no deviation, in fact, in thought, or in practice. We may long remain ignorant of the sublime principles which operate thro all creation ; but as fast as these truths become known, and make distinct impressions on the mind, these impressions (*ideas*) may be represented by signs (*words*) to other minds.

The knowledge or ignorance of facts or principles can not affect the facts themselves. Truth is eternal ; and it is the business of



science to reveal its mysteries, and exhibit its importance in all the properties, relations, and tendencies of matter and mind.

The present system of astronomy was long hid from the world, but the *facts* were the same; they being unknown could not be expressed; but when the motions of the earth and planets were discovered, a new field of thought was laid open, new ideas were gained, and language admitted the necessaay change.

Science has explained the secret springs of action and developed to the human understanding the rich mines which were long obscured to mortal vision. The means for communicating these discoveries have been ample; for language has kept pace with improvement. The only difficulty has been that the system of explanation by *arbitrary rules*, has given only a superficial knowledge to the learner, and has failed to reveal to his mind the great principles upon which language is dependant. The study has been too mechanical. Too much time has been squandered in learning how to express, *by rule*, what has not been known *in fact*.

“The tall archangel adores and burns” before the throne of the great Original Cause of all things, and the smallest atom *retains* its position, and *occupies* its place, till removed by some superior force.

The trees *put* on their summer dress, and *disrobe themselves* in autumn. They *grow*, or *shoot* forth branches, *spread* out their leaves and *offer* a cooling shade beneath which the weary traveller may *refresh himself*.

The small portion of arsenic *possesses* a deadly power, and *performs* fatal actions. It *destroys* human life, by *imparting* its deadly properties. The drop of prussic acid *takes* away life.

The magnetic needle in the mariner’s compass, tho composed of dead matter, *possesses* the astonishing power of *preserving* its self-control amid the fury of the elements. It steadily *points* to the north pole, and *directs* the course of the vessel thro the rayless night and sunless day, to its destined haven. What wondrous principle is that which the needles *possesses*, to *do* what man with all his wisdom can never accomplish with out its aid?

The book *lays* upon the desk, and the desk *supports*, *sustains*, *upholds* the book. What action does that desk perform to *sustain* the book, more than the book performs in pressing on the desk? Is it



not reciprocal, equal action? Does not the *desk* barely *resist* the action of the book? Think a moment, and then decide.

It is a principle in mechanics, that "to every action there is always opposed an equal reaction; or the mutual actions of two bodies on each other are equal and in opposite directions. If you press your finger on a stone, the finger is equally pressed by the stone. A horse drawing a load is drawn backward by its whole weight. A magnet and a piece of iron attract each other equally; and if, when in the sphere of mutual attraction, one is fixed and the other free, which ever is free will be drawn to the other."

Who, in these days of science and improvement, will condescend to believe and teach the doctrine of "*neuter* or *intransitive*" actions, this relic of barbarous ages, which was long since exploded, and is banished from every thing but our grammar books? There it is almost sacredly retained; but, like the astrology of Egypt, limited to a single column on the leaf of an almanac, it is not generally understood, because it is not explained; and it can not be explained because it is not true.

There is not on record an instance of but one "*intransitive verb*," and that was by a miraculous power, whereby nature's *laws* were suspended, in the case of the "burning bush;" for the bush *burned* but nothing was burned, no direct effect was produced on the bush.

Let children be taught to observe the *meaning* of words, to study their uses in the expression of ideas, and we shall no longer hear the bitter lamentations of the *dry*, uninteresting, profitless study of the grammar of our own language.

The common system of grammatical explanation is a relic of the peripatetic philosophy, which admits of *causes* with out *effects*, *verbs* with out *objects*, and *agents* without *actions*.

It teaches that there is a class of words which "*express* neither action nor passion, but being or a state of being;" and another class which limits the effect of all action to the agent.

Like every system which lacks the important quality of truth, it abounds with contradictions, exceptions, and inconsistencies, which only serve to perplex and mislead the learner, and give him a disrelish for all philological investigations.

The same words which are said to express *neutrality*, or "*intransitive action*" often occur with the consequences or effects of such actions distinctly expressed with out the least possible chance for

any change of increase or diminution in the action expressed by the verb; and every teacher is compelled to give them an other name tho their character is unchanged.

The model words of the books will serve for illustration. "Cæser walked a mile." He had a long *walk*. How? He *walked it*. Could he walk without it? Can a man *walk* without producing a *walk*? It is no matter whether it is *expressed* or not; the idea is the same. But is the real character of the verb changed whether we say, "Cæser *walked*, *walked* a *walk*, or *walked himself* to death?"

"*I sleep*." "They shall *sleep* a perpetual *sleep* and shall not awake." "To *sleep* the *sleep* of death." "And *sleep* dull cares away." "Many persons *sleep themselves* into a kind of unnatural stupidity." *Sleep* is the direct effect of *sleeping*, and no person can *sleep* without producing *it*; nor does a person often *sleep* any thing else. Such being the fact, it is unnecessary to express the object which is so easily and necessarily understood.

"Thou wilt not *sleep*?"

*Thoas*.

"I wish no *sleep*

To reach these eyes, till the last *sleep* of all."—*Talfourd*.

"I sit." Bring a child and *set it* beside me. Can it *sit*? It *falls* ( ) to the floor and is injured. Why did it fall? It was unable to *keep itself* erect; it could not *retain* its sitting position.

"I *sat me* down and wept."

"He *sat him* down by the pillar's base,  
And drew his hand athwart his face."—*Byron*.

"Then having shown his wounds, he'd *sit him* down,  
And, all the livelong day, discourse of war."—*Trag. of Douglass*.

"But wherefore *sits* she there?"

Death on my state! This *act* convinces me."—*King Lear*.

"*Sitting*, the act of resting on a seat.

*Session*, the act of sitting."—*Johnson's Dictionary*.

"Then went Boaz up to the gate, and *sat him* down there."—*Ruth*.

TO BE. "He will *be* in Boston to-morrow." A man in Baltimore says "I can *be* in Boston in thirty hours." What verb expresses the action? *Be* here in ten minutes. "You are commanded to BE and appear before the Court of Common Pleas to answer:"

and a heavy fine is inflicted for not *being* there ; or, on the old system of grammar, for not doing that which is doing nothing at all !\*

But these are mere verbal criticisms. Let us examine principles.

The existence of actions expressed by verbs, are known by the *effects* produced by such actions, and can be determined in no other way ; as, the bird *sings* ( ; ) the eagle *flies* ( ; ) the girls *play* ( ; ) the sun *shines* ( ; ) the lightening *flashes* ( ; ) it *snows* ( ; ) it *rains* ( . )

If the bird *sings* nothing, makes no sound, who can know whether it *sings* or not ? If the *flight* (!) of the eagle produces no change, no *effect*, no *object*, how shall it be known whether it *flies* or *stands* still ? If the girls *play* no *plays*, who can tell whether they play at all ? If there is no *flash* (!) produced by the *flashes* (!) of lightening, who shall distinguish it from total darkness ? If the sun shines no “sheen,” or *sun-shine*, who can distinguish noon-day from midnight ? If it *snows* ( ) without an object, without any *snow snowed*, or fallen, who shall be called upon to clear away the snow which blocks up the school house door where “*neuter or intransitive*” verbs are taught ? If it *rains* ( ) *intransitively*, who shall ever spread an umbrella to shelter themselves from the *rain* ?

The student perceives that it is impossible to form an idea of actions except by observing the *effects* resulting from them, which *effects* have been denied an existence by the dogmas of the schoolmen, which have been handed down from the dark ages with little change, in the system of grammatical explanations.

Take the following illustration of this principle. Let a brick be *heated* to a red heat ; then place it on a cold one : examine them after ten minutes, and it will be found that one has grown hot and the other cold,—one *imparted* heat and *received* cold ; the other *imparted* cold and *received* heat. But for the *effects* how could it ever be known whether any *action* had taken place ?

Again, if verbs do not imply action, they can never be used in the *imperative* mood, nor form a past participle ; for why should one person direct an other to *do* that which is doing nothing at all ; as, *be* here ; *be* there ; *sit* along ; *stand* away ; *Lay* it down ; *run*

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\*This word, and neuter and intransitive verbs are considered at length in “*Lectures on Language*,” to which the reader is referred.

along; “*sleep on now and take your rest?*” Why should a thing be said to be in a *changed* condition, or new circumstance, produced by some prior action which could *produce* no effects. A *learned* man is one on whom *learning* has made some impression; the *said* boy is the boy which has *been said* before.

All verbs admit the imperative mood and past participle, except a few which are obsolete in some of the moods and tenses.

As singular as it may appear, and humbling as the fact may be, the great, and good, and learned, (men,) seem to have mistaken altogether the essential principles concerned in the explanation of all verbs, and, forgetting their true character, have attempted to distinguish between them merely on account of the *objects* which come after them; and this mistake, like most others, has been the prolific source of much mischief, and lead to some singular conclusions; which, was it not for their antiquity and high authority, would be regarded as ridiculous in the extreme.

For example. To *eat* and *drink*, are called “*v. n.*” or “*v. i.*” verbs *neuter*, or *intransitive*, by Webster, Walker, Johnson, Murray and all the “simplifiers;” and are defined, “to *take food*; to *feed*; to *take a meal*; to go to meals;” “to *swallow* liquors; to quench thirst; to take any liquid;” while to *resemble* and to *equal*, are called “*v. t.*” *transitive* verbs: as tho a person could *eat* and *drink*, “confining the action to the agent,” not *eat* or *drink* any thing; and yet by *resembling* another in appearance, and *equalling* him in size, he acted *transitively*, and his *actions passed over* to an other object! Did these men practise on the principles they taught? Did they ever *eat* and *drink intransitively*? If *they* did not, is it probable any body else ever did? And if such a thing can never be, why teach children that *eat* and *drink* are *intransitive*, merely because the things *eaten* or *drunk* do not happen to be expressed, being readily understood?

But these same *great* and *learned* men tell us, very sagely to be sure, that TO ACT, “to be in *action*; not to rest, to be in *motion*, to move,” is “*v. n.*” verb *neuter*, signifying *no action*; or, “*v. i.*” producing *no effects*; while at the same time, they contend that a *neuter verb*, the tamest thing in all the world, “*expresses a state of being*,” (!) performs a direct transitive action! Is it any longer a cause of wonder that the study of grammar has been *perplexing*, “dry and uninteresting?”



So far as the action is concerned, it makes no difference whether the *object* of the action is expressed or not; but it always is expressed when there is much danger that a wrong one will be supplied; as, "The preceptor teaches (school) to learn others, and studies (books) to learn himself." "The believer in neuter verbs undertook (the task) to run (his *opponent*) into an absurdity, but unfortunately ran (*himself*) into one."

Any teacher or pupil may test by actual experiment, the most conclusive of all arguments, the truth or falsehood of intransitive verbs. Let him remove the covering from his feet, and "step ( ) on a red hot iron." If step is *intransitive*, as every grammar book in use, if not every teacher, will tell us; why, then his foot will not be harmed. If it is not, the *thing* stepped will bear some *evidence* of the facts in the case. Let the trial be made.

The reader is requested to examine carefully the following examples, and compare them with the principles here laid down and the existing systems of grammar, and judge for himself whether it is correct and expedient to teach "intransitive" verbs. He will also observe how an ellipsis is employed where the idea can not be mistaken.

"Ask ( ) and ye shall receive ( ); seek ( ) and ye shall find ( ); knock ( ) and *it* shall be opened unto you." Ask *what*? Seek *what*? Knock *what*? That *it* may be opened?

"He spoke ( ), and *it* was done; he commanded ( ), and *it* stood fast."

"Bless ( ), and curse ( ) not."—*Bible*

"Strike ( ) while the iron is hot."—*Proverb*.

"I came ( ), I saw ( ), I conquered ( )."—*Cæsar's Letter*.

He lives ( ) contented and happy.

"The *life* that I now *live*, in the flesh, I *live* by the faith of the son of God."—*Paul*.

"Let me *die* the *death* of the righteous, and let my last *end* be like his."—*Numbers*.

As bodily exercise particularly strengthens ( ), as it invites ( ) to sleep ( ), and secures ( ) against disorders, it is to be generally encouraged. Gymnastic exercises may be established for all ages and for all classes. The Jews were ordered to *take a walk* out of the city on the Sabbath day; and here rich and poor, young and



old, master and slave, met ( ) and indulged ( ) in innocent mirth or in the pleasures of friendly intercourse.—*Spurzheim on Education.*

“Men will wrangle ( ) for religion; write ( ) for it; fight ( ) for it; die ( ) for it; any thing but live ( ) for it.”—*Lacon.*

I have addressed this volume to those that think ( ), and some may accuse me of an ostentatious independence, in presuming ( ) to inscribe a book to so small a minority. But a volume addressed to those that think ( ) is in fact addressed to all the world; for altho the proportion of those who *do* ( ) think ( ) be extremely small, yet every individual *flatters himself* that he is one of the number.”—*Idem.*

What is the difference whether a man *thinks* or not, if he produces no *thoughts*?

“He that *thinks himself* the happiest man, really is so; but he that *thinks himself* the wisest, is generally the greatest fool.”—*Idem.*

“A man *has* many *workmen employed*; some to plow ( ) and sow ( ), others to chop ( ) and split ( ); some to mow ( ) and reap ( ); one to score ( ) and hew ( ); two to frame ( ) and raise ( ). In his factory he has persons to card ( ), spin ( ), reel ( ), spool ( ), warp ( ), and weave ( ), and a clerk to deliver ( ) and charge ( ), to receive ( ) and pay ( ). They eat ( ), and drink ( ), heartily, three times a day; and as they work ( ) hard, and feel ( ) tired at night, they lay ( ) down, sleep ( ) soundly, and dream ( ) pleasantly; they rise ( ) up early to go ( ) to work ( ) again. In the morning the children wash ( ) and dress ( ) and prepare ( ) to go ( ) to school, to learn ( ) to read ( ), write ( ), and cipher ( ).”

It should be observed that the character of *agents* and *objects*, in reference to the direct *causes*, or obvious agents, and the objects, or effects of the actions, are to be regarded according to their association, or the manner of their use. Let the following examples be carefully considered.

The *lady waters* her flowers with water.

The *boy waters* the horse at the brook.

The *water moistens* the ground and *makes* the *plants* grow.

The miser *hoards* his money, *dies*, and *leaves it* to others.

Mr. *Experiment* burns coal in preference to wood.

His new *grate* burns coal finely.

The *coal* burns beautifully, and *makes* a clear fire.

The *fire* burns the coal very fast.

The *servant* burns more coal than is necessary.

The preceptor *teaches* a *school* in London.

He *teaches* *grammar* and *philosophy*.

He *teaches* his *scholars* *grammar* and *philosophy*.

*Wisdom* makes the man.

A man makes his *fortune* and his character.

*Sin* makes a man miserable.

*Windows* admit the light and *exclude* the cold.

The *light* shines thro the window glass.

"The sun's blest *beams* turn *vinegar* more sour."

*Acids* and *alkalies* combine and *neutralize* each other.

These examples and illustrations, if maturely considered, will enable the learner to form tolerably correct notions of the character of *agents*, *actions*, and *objects*, which are indispensable in every complete sentence, because they always exist in connexion, in fact and in thought.

The limits of the present work forbids any further remarks on this highly important subject. The philosophical student will find these brief hints sufficient. Those who wish to see it treated more at length, are referred to "Lectures on Language."

3. Verbs are of two kinds, *regular* and *irregular*.

4. *Regular* verbs form their past tense and past participle by adding *d* or *ed* to the present; as, *rule*, *rul-ed*; *learn*, *learn-ed*.

5. *Irregular* verbs\* form their past tenses and past participle, in different ways.

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\*There are about two hundred and fifty irregular verbs in our language. The number is constantly diminishing.

1st. By the same word ; as,

<i>Present.</i>	<i>Past.</i>	<i>Participle.</i>
beat	beat	beat
cut	cut	cut
let	let	let
set	set	set

2d. By changing the pronunciation ; as,

read	read	read
------	------	------

3d. By changing *d* to *t* ; as,

lend	lent	lent
send	sent	sent
wend	went	went

4th. By changing the form of the word ; as,

breed	bred	bred
cling	clung	clung
grind	ground	ground
have	had	had
think	thought	thought
weep	wept	wept

5th. By changing the form for the past tense and for the past participle ; as,

blow	blew	blown
rise	rose	risen*
write	wrote	written
see	saw	seen

6th. By changing the form of the past tense only ; as,

come	came	come
run	ran	run

7th. By substituting different words ; as,

am	was	been
go (wend)	went	gone

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\* *En* is the regular Saxon termination for the past tense.

6. Many verbs are either regular or irregular ; as,

work	worked, wrought	worked, wrought,
hang	hanged, hung	hanged, hung
learn	learned, learnt,	learned, learnt
sow	sew, sowed	sown, sewed
cleave	clave, clove, cleaved	cleft, cloven, cleaved
will	would, willed	willed.

7. Verbs admit the relations of *mood*, *tense*, *person*, and *number*.

### MOODS.

8. Mood expresses the manner of actions in reference to personal agents.

*Mood*, *mode*, *mind*, and *manner*, were formerly nearly synonymous words. They have a likeness in meaning as now used. "He is in an unhappy mood," mind, manner, or condition.

9. There are three moods, *indicative*, *imperative*, and *infinitive*.

10. The indicative mood indicates or declares an action, and has a direct personal relation to an agent ; as, "I love you ; you loved him."

The agent of the verb may be a single thing, a combination of things, or an idea stated at large ; as, "To read improper books, to use bad language, and to visit vile company, *indicates* a want of moral principle, and *foretells* a state of deep degradation." "To err is human, to forgive (is) divine." "Studying without improvement *avails* nothing."

11. The imperative mood denotes the mind of the *first* person addressed to the *agency* of the *second*, directing him to do or not do an action ; as, "Study your books." "Save, Lord, or I perish."

The form of the verb in this mood is not varied for number or person, and the agent is not often expressed ; as, "Come, let us worship." "Give us this day." The officer commands one soldier or a hundred, by saying, "March, halt, wheel."

12. The infinitive mood has no direct personal agent, but applies to actions growing out of a stated condition of things; as, Windows are made *to admit* the light ; the fire is kindled *to warm* the room ; they are preparing *to go* a journey.

From an established condition of things, well understood, it is easy to deduce the consequence which, in the natural course of things, will follow as the result of such combination of *power*, *cause*, and *means*.

### TENSE.

13. Tense denotes the form of verbs in relation to time.

14. There are three tenses ; *present*, *past*, and *future*.

15. The *present* tense denotes actions begun and not finished ; as, “ Emma *learns* grammar, *takes* lessons in music, and *works* lace.”

Present time is a line drawn between the past and the future, which is continually changing. An action commenced, but not completed, is now *doing*, and hence is said to be in the present time. But the moment it is finished it ceases to be present tense.

16. The past tense expresses completed action ; as, Emma *learned* grammar, *took* lessons in music, and *worked* lace.

The moment an action is finished it becomes past tense, and is so indicated in the language used to express it. It is present time from the moment it is begun till it is completed.

17. The future tense refers to actions which are *to occur* hereafter ; as, I am *to go* home, he labors *to accomplish* his task.

Verbs in the indicative mood are in the *past* or *present* tense.

We can not indicate or assert a positive future action.

Verbs in the imperative mood are always future. The action directed *to be* done and signified by the verb must be future to the giving of such direction ; as, *Come* to me. The act of coming must be future to the command.

Verbs in the infinitive mood are always in the future tense, that is, future to the circumstance on which they depend. The conse-



quence can not occur till the cause exists; as, The fire is kindled to warm the room. The room will not be warmed by the fire till the fire is kindled.

Human knowledge is restricted to present and past time, and the forms of language will only allow those who use them to indicate or declare such knowledge.

From what a person has learned in the *past* by observing *causes* and *effects*, consequences resulting from stated conditions of things, he is able to determine what *is* (wills, or tends) *to follow*, or *result*, from a similar combination or condition of things now existing; as, balloons, inflated with hydrogen gas, have power *to rise*, or *raise* themselves in the air.

Where knowledge and discernment fail, it is the joy of christians to be permitted *to rely* on the promises of Him whose knowledge of *causes* and *effects* extends thro all time; and by *faith* to anticipate [*ante-capio* to take, or receive before hand] those blessings which *are* TO BE his, in time *to come*.

18. The method by which we express our ideas of a future action is by making an indicative assertion and to it adding a verb in the *infinitive* or unlimited mood; as, "I *am* TO GO; he *is* TO GO."

"Man never is, but (is) always *to be* blest."

"Who *was*, and *is*, and *is* TO COME, the Almighty."

"I will hereafter endeavor *to consider* this matter deliberately."

"I *am* *to write* a letter to-morrow."

"He is preparing himself *to go* to Europe next year."\*

"He is not here to-day, but he *intends* TO COME next week."

These *three* distinctions of time are clearly marked and easily comprehended. Minor distinctions may be made in numerous ways; but there is no form of the verb by which they can be expressed.

19. *To* usually precedes words in the infinitive mood, but when this mood follows verbs in frequent use, it is omitted; as, Make him ( ) *do* it; let him ( ) *have* it; bid him ( ) *go*; hear it ( ) *ring*; he will ( ) *do* it; you

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\*Singular as it may appear, and *false* as it really is, all grammars put the infinitive mood in the *present* and *past* tenses; as, I *am* *to go*. *To go*, we are told, is *present* tense. "He *will* endeavor next year *to raise* wheat." Is he now *raising* it?

must ( ) *learn* it ; I dare ( ) *say* so ; have him ( ) bring it.

An *imperfect*, a *plu-perfect*,\* *preter plu-perfect*, *second future*, or *paulo post future*, will hardly accord with *facts*, *ideas*, or the *form* of the English language.

The compounding of words together as a matter of *form*, is productive of much mischief. It burdens the learner's memory, disguises the real meaning, and produces habits of carelessness in the study of language.

It is of little utility to learn scholars that certain words are "signs" of certain moods and tenses. The impression on their minds is, that the whole object of studying grammar is to know how to parse, according to given rules, instead of learning how to understand and use words in the expression of ideas. By modern systems the object of studying language is reversed from its true intent.

20. The most common words of this kind are, *bid*, *can*, *do*, *dare*, *feel*, *hear*, *let*, *may*, *must*, *make*, *need*, *see*, *shall*, and *will*.

*To* has a meaning unchanged, whether used to show the relation between nouns or verbs, things or actions ; as, he is obligated *to* devote himself *to* my service.

In one instance it expresses a relation between *obligation* and *devotion* ; in the other, between *himself* and *service*.

*For* formerly preceded the infinitive mood ; as, "He went *for to* dwell ;" "*for to* appear ;" "*for to* keep."

## PERSON AND NUMBER.

21. Person and Number denote the changes of verbs to agree with their agents ; as, "I *love*, he *love-s* ; he *is*, we *are*."

Person and number attach to the *agent* and not to the action ; and in parsing they should be so considered. The action (or verb) must agree with the actor (or agent) which produces it, in person and number.

Verbs in the imperative and infinitive moods admit no variation on account of tense, person, or number.

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\**Plus* means *more*, a more than perfect tense ; "*Paulo post-future*," literally, a "*little after the future*."

## PARTICIPLES.

22. From verbs are formed two participles, the *present* and *past*, which become adjectives by use ; as, from *rule*, *rul-ing*, *rul-ed* ; a *ruling* power, *ruled* paper.

*Ing* is derived from the verb *to be*, and signifies *being, acting, self-moving, existing* ; and *ed* from the old verb *dede, did, acted, finished* ; I *loved*, *love-did*, *did love*.

## CONJUGATION OF VERBS.

23. The conjugation of verbs is their regular arrangement in regard to mood, tense, number, and person.

## EXAMPLES.

24. The regular verb LOVE is thus conjugated, thro its moods and tenses.

## INDICATIVE MOOD.

## PRESENT TENSE.

	<i>Singular.</i>	<i>Plural.</i>
1st person,	I love	we love
2d    “	thou lovest	you or ye love
3d    “	he, she, or it loves	they love.

## PAST TENSE.

	<i>Singular.</i>	<i>Plural.</i>
1st person,	I loved	we loved
2d    “	thou lovedest	you loved
3d    “	he loved	they loved.

## IMPERATIVE MOOD.

Love.

## INFINITIVE MOOD.

To love.

## PARTICIPLES.

<i>Present.</i>	<i>Past.</i>
Loving	loved.

The third person singular formerly ended in *th* instead of *s*; as, he loveth, he hath, he writeth, he willeth, he doth, he saith.

25. The irregular verb HAVE is thus conjugated.

### INDICATIVE MOOD.

#### PRESENT TENSE.

	<i>Singular.</i>	<i>Plural.</i>
1st person,	I have	we have
2d    “	thou hast*	you have
3d    “	he has	they have.

#### PAST TENSE.

1st person,	I had	we had
2d    “	thou hadst	you had
3d    “	he had	they had.

### IMPERATIVE MOOD.

Have.

### INFINITIVE MOOD.

To have.

### PARTICIPLES.

<i>Present.</i>	<i>Past.</i>
Having	had.

This word is of extensive use in our language. It signifies to *claim, retain, or owe, some relation, possession, or duty.* The object after it is sometimes expressed, but often omitted. It does not always signify to *possess* as has been supposed. The man *had* his arm *cut off*: he *has* his ear frozen; he *has* a difficult task imposed upon him; I have (the saying, remark, word or sentence) said, *it must be so*; and I desire to *have* the *said* remark distinctly understood.

I *have* written a letter.

I *have* a written letter.

I *have* a letter written.

These expressions differ very little in meaning; but the verb *have*

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\**Hast* is contracted from *havest*, *has* from *haves*, and *had* from *haved*.

is the same in either case. By the first expression, I signify that I *caused* the letter to be *written*; by the second, that I *possess* a letter on which the action has been performed; and by the last, that such letter some how *relates* to me.

He *has* destroyed his character.

It *is* destroyed.

He *has* no space *allowed* him.

I want you to *have* my book here to-morrow.

You must *have* your lesson *learned* very soon.

"I would not *have* you ignorant, brethren."

He will have it finished by noon.

I hold you responsible for the property.

"I take you to witness, this day."

"What wilt thou *have* me do."

The "perfect tense referred to the *past* and *conveyed* an allusion to the *present* time," for the simple reason that the *verb* was in the *present* tense, and the *participle* in the *past*.

He *has* gone. He *is* gone.

"When the fulness of time *was* come."

When the fulness of time *had* come.

When the hour *was* come.

When the hour *had* come.

"*Is* it come to this?" *Has* it come to this?

My hour *is* come. My hour *has* come.

"After the uproar *was* ceased;" *had* ceased.

26.

BE.

INDICATIVE MOOD.

PRESENT TENSE.

*Singular.*

1. I am
2. thou art
3. he is

*Plural.*

we are  
you are  
they are

PAST TENSE.

1. I was
2. thou wast, or wert
3. he was

we were  
you were  
they were



## IMPERATIVE MOOD.

Be.

## INFINITIVE MOOD.

To be.

## PARTICIPLES.

*Present.*

Being

*Past.*

been

*Be* was formerly used in the present tense ; as, “For we *be* brethren.” “The parts of grammar *be* four.”—*Martin*, 1776. “If thou *be-est* he.”—*Milton*.

“There *be* of British arms and deeds,  
High *tales* of merry England.”—*James*.

It is sometimes found in the suppositive use of the verb ; as, “If it *be* determined ;” “If I *be* absent.” It is preferable to use the regular words.

“If I *am* right, thy grace impart,  
Still in the right to stay ;  
If I *am* wrong, thy grace impart  
To find the better way.”—*Pope*.

27.

## WRITE.

## INDICATIVE MOOD.

## PRESENT TENSE.

*Singular.*

1. I write
2. thou writest
3. he writes

*Plural.*

we write  
you write  
they write.

## PAST TENSE.

1. I wrote
2. thou wrotest
3. he wrote

we wrote  
you wrote  
they wrote.

## IMPERATIVE MOOD.

Write.

## INFINITIVE MOOD.

To write.

## PARTICIPLES.

*Present.*

Writing

*Past.*

written.

28.

## DO.

## INDICATIVE MOOD.

## PRESENT TENSE.

*Singular.*

1. I do
2. thou dost or doest
3. he does

*Plural.*

- we do  
you do  
they do

## PAST TENSE.

1. I did
2. thou didst
3. he did

- we did  
you did  
they did

## IMPERATIVE MOOD.

Do.

## INFINITIVE MOOD.

To do.

## PARTICIPLES.

*Present.*

Doing

*Past.*

done

This verb, like *have* and *be*, sustains a very important character in our language. It is so full of meaning, that it is often employed to give force and emphasis to an expression ; as, *Does he do it ? I do contend. How do you do ?*

It formerly had the object expressed after it ; as, “ *We do you to wit.*”—2 *Cor.* 8 : 1. “ *Do thy diligence to come shortly unto me.*—2 *Tim.* 4 : 9 and 21. But the object being generally correctly understood, it is not expressed. *Do* ( ) come to me ; do something, (move thy self, make some effort,) to come to me ; *act* ( ) in some way to bring yourself here. *I do write ; I do something to write.*

29 The future tense is regularly expressed by adding a verb in the infinitive mood to the indicative statement ; as, “ *We exhort you to love one another :*” the trees are begin-

ning to put forth their blossoms ; he waits to receive his order ; I am resolved to do it.

## EXAMPLES.

I am to love,	We are to love.
Thou art to love,	You are to love.
He is to love,	They are to love.
I was to love,	We were to love.
Thou wast to love,	You were to love.
He was to love,	They were to love.

I have to go. I had to go.

I will (to) go. I intend to go. I resolve to go.

I must go. I am obliged to go.

I can ( ) read. I know how to read. I am able to read.

I shall ( ) obey. I am required to obey. I am bound to obey.

I bade him ( ) stay. I commanded him to stay.

He makes me ( ) laugh. He compels me to laugh.

The action signified in the infinitive may not be future to the present time, but future to that assertion, or condition of things upon which it is dependent ; as, Moses *ascended* Mount Sinai, to receive the law ; I put my self under the protection of the viceroy to be secure ; we came here this morning to learn truth.

30. There are four methods of expressing actions in the indicative mood, the *positive*, *negative*, *interrogative*, and *suppositive*.

31. In the *positive* form a simple assertion is made ; as, he reads his book, he learns it well ; I heard him ( ) say it ; he makes pens.

32. In the *negative*, a word is added to express the negation ; as, I know not the man ; he came not nigh me ; "There was not a man found to till the earth."

33. In the *interrogative* form, the verb precedes the agent ; as, Know you the man ? Is it this book ? Will you go ? Are you disposed to go ? Will it be denied ? Is it to be denied.

The *negation* is sometimes added to the interrogative, generally for emphasis; as, *will you not* ( ) do it? *Does he not* ( ) strive? "*Heard you not* the noise?"

34. In the *suppositive* form, the certain or *probable affirmative* is signified by putting the verb in the *present* tense, and the certain or *probable negative*, by putting it in the past tense\*; as, If I go I *will* carry your letter.

If I *was* to go, or *should* I go, I *would* carry your letter. *Was* I a Turk I *might* be a Mahomedan; but as I *am* a Christian, I *may* not approve the prophet's religion. *Had* he the ability he *would* ( ) do it. *Did* he possess the talent he *could* not ( ) fail.

If we say "it *should* be admitted," we imply that it is *not* admitted.

This form is used most frequently in reference to the simple fact, or to the decisions of the *will*; and in respect to *liberty*, or *obligation*; and hence those words which signify such facts are in more common use in this form than others.

*Be* was formerly extensively used in the present *tense*, singular and plural, and *were* in the past tense *singular*, especially in the suppositive use of the verb; as, If I be there; if *we* be there; *Were* I a Greek, I *would* labor to regain the ancient honor of my nation. *Be* I a man and *shall* I fear to speak my mind? It is preferable to use the regular past and present tense; as, *am* I, *was* I, *were* we; If I *am* right; if I *was*, etc.

Many writers who use the present tense in the suppositive form do not give the third person singular its regular termination; as, "If he *have*," for if he *has*; if he admit (*s*) it; if he love (*s*). The regular form is preferable.

35. There is another form of the verb used to express a wish or a prayer of one person for some thing to be done to or for an other; as, "The Lord *reward* him;" "The Lord *deal* kindly with thee and *grant*, etc.;" "Peace *be* with you;" His kindness keep thee." "Thy blade defend thee."

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\*This is a very essential character in the *correct* and eloquent use of the verb, and should be well understood by learners.

## DEFECTIVE VERBS.

36. Defective verbs are not conjugated in all the moods and tenses.

37. The most common are *am, be, can, go, may, must, shall, and will.*\*

These words, on account of the importance of their meaning and the frequency of their use, have assumed special applications in the construction of sentences. Some of them have been called *auxiliary* or *helping*, and defective verbs. They are truly *defective* in regard to their conjugations, but are no more auxiliary than every verb in our language.

All of them were formerly, and most of them still are occasionally used in their regular form. Their *manner of meaning* has not been changed by the manner of their use.

*Am, is, are, was, were, and be,* are from different etymons altho conjugated together.

*Go* has no past tense. *Went* is from *wend*, but is used as the past tense of *go*.

They are no more auxiliary to other verbs, than *bid, dare, feel, hear, let, make, need, and see*; for, like them, they all have a meaning of their own, distinct from the verbs which follow them without the sign *to*.

## EXAMPLES.

**WILL.** "*I will go, if health permits.*" Here it is signified that my present *inclination* or *will* is to *go*, allowing health permits. *I will, or resolve to go.*

*Will* signifies volition in things capable of exercising it; and, in other things what is analagous to it, *inherent tendency*. The stone *will* (has the tendency) to sink, while the cork *will* (has the quality) to swim. It formerly had the regular termination like other verbs; as, "*Not as I will but as thou wilt.*" It is not of him that *willeth* nor of him that *runneth*.

"We do not otherwise than we are *willed*."—*King Henry*.

"*Willed* me to leave my base vocation.—*Idem*."

"As *will* the rest, so *willeth* Winchester.—*Idem*."

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\* *Quoth, quod, wot, wist, sith, marry, and some others, occur in the Bible and in old books. They are rarely used at the present time.*



"He *wills* to be thy servant, not thy slave."—*Shakspeare*.

"Meanwhile as nature *wills*, night bids us rest."—*Milton*.

*Would* is the past tense of *will*. It does not always seem to express the direct past tense of *will*, but rather a contingency in regard to those circumstances which may have an influence over us; and hence it is often used in the suppositive form of expression; as, "*Would* you learn the truth, you *must* exercise your reason." I *would* ( ) have you ( ) understand.

This word was formerly used as a principal verb; as, "*Would* to God you could bear with me."

"But ye *would* none of my reproof."—*Prov.* 1 : 25.

"Whom he *would* he slew, and whom he *would* he kept alive, and whom he *would* he set up, and whom he *would* he put down."—*Dan.* 5 : 19.

"I *would* that all men *were* as I *am*."—*Paul*.

"*Would* God we had died."—*Num.* 20 : 3.

"What *wouldst* thou?"—*Josh.* 25 : 18.

"O *would* I were to die with Salisbury."—*Shakspeare*.

It was until quite lately pronounced *wolld*, and was formerly spelled *woll*, *wolid*. Within ten years, old people have so pronounced it.

*SHALL*, from the Saxon *scælan* or *scylan*, signifies to be bound, obligated, required, constrained, by some external necessity, or circumstances. It was formerly extensively used as a principal verb; as, in the Homily, "To Him alone we *shall* us to devote us to God."

"The faith we *shall* to God."—*Chaucer*.

The difference between *shall* and *will* is easily distinguished when their meaning is known. It would be difficult to give rules for their use without explaining their true etymology: That done, no rules are needed.\*

\*Long and frequent essays have been written to teach the proper use of *shall* and *will*, without ever hinting at their etymological derivation, or giving their meaning. Considering them devoid of meaning, they have sometimes been confounded in our country, but less frequently in England. Let their meaning be known, and the correct and elegant use of them will follow without any difficulty.

Let the advanced learner inquire on what ground writers on grammar have placed the present tense of *shall* and *will* in the *indicative* mood, as a sign of the *future* tense, while the past tense is deposited in an other mood, under widely different circumstances. If *will* and *shall* indicate

CAN, *ken*, *con*, *cunn*, are different spellings of the same word; of which *cunning* is the participial noun. It signifies to *see*, *perceive*, *know*, to acquire by knowledge; as, the child *can* (knows how to) read; the child *can* walk, run, *talk*, and *sing*, after it has *learned* how; but it *can* do no such thing until it *is learned*; for mere strength without knowledge to direct it accomplishes nothing.

MUST, signifies to be *bound*, *restrained*, or *compelled*, by some controlling power, or circumstance, which enforces such restraint; as, I must return, circumstances render it indispensable. You *must* obey me. Your relation to me and to my government puts you under obligation to obey my commands.

"He *must needs* go thro Samaria." He had need, was under the necessity. "Ye *have need* of patience." "Hit *is then nede*."—*Tyn-dale's Testament*.

"It must need be."—*Bishop Hammond*.

The air in the cask is musty when it has been long *bound*, *confined*, or *restrained* from free circulation.

MAY—*might*, signifies *power*, *ability*, as well as *skill* and *liberty*; as, You *may* leave. This is only said where the person has the *might*, or ability to do so. *May* I go out? You *may*. You have my consent to lay off the restraint under which you are placed, and to exercise your own *might*, *strength*, or *ability*, as well as the *liberty* I now give you to go out. But when a person *faints*, it is not said, you *may* go out; because such assertion gives no *might* with the liberty.

The only difficulty in the explanation of these words, is the want of suitable means to define their meaning. Our dictionaries do not explain them, and our grammar makers have undertaken to explain their *use*, with out asking their *meaning*. It is no wonder they have not been understood. They have been called "*auxiliary* or *helping*" verbs; merely used to *help* conjugate other verbs. But if they have no meaning of their own, what *service* or *help* can they render?

It is singular, why *will* and *shall* are thought to express *future* time, while *may*, *must*, and *can*, are *present*. If these words are

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*intention* and *obligation*, how can *would* and *should* signify *power*? By what authority is the intimate connexion of the *present* and *past* tenses of the same words destroyed; one forced to be the mere sign of the future tense of an other word, and the other to help express the *imperfect* power of still an other word?

unmeaning, and yet "*auxiliary*, or *helping*," why do they mark the *potential* or *powerful* mood? If the power is in the *principal* verb, as it is called, and not in the *auxiliary*, why is it present time?

Do the expressions "*I can*, *I may*, *I must go*," signify that *I am going*, in the present time? But if they signify the *present liberty* or *power* to go, then which *word* denotes such *power* or liberty, and in what tense is *go*?

Is not the action of *going*, in respect to *time*, the same, whether I say, "*I will go*, *must go*, *shall go*, *can go*, *may go*, *am to go*, *expect to go*, or *intend to go*? And is not the idea of *resolution*, *obligation*, *ability*, *liberty*, conveyed by the words *will*, *must*, *can*, *may*? Which then is the *principal* verb? and in what tense is *go*?

38. There is an other class of defective verbs which are now rarely used except in the imperative mood.

They are used to give directions to the readers or hearers to perform in their minds what is necessary to enable them to understand the meaning of the sentence; as, *Let us consider*; *if* he refuses to admit it; *tho* he denied the one, *yet* he confessed the other.

39. The most common words of this class are, *but*, *else*, *if*, *tho* or *though*, *altho*, *unless*, and *yet*.

*Let*, *save*, *except*, and some others, have assumed a very similar character, *but* (add *this fact*,) they are still retained as common verbs.

#### EXAMPLES.

*BUT* is traceable from two different etymons, thro various changes, to its present form.

*But*, from the Saxon *botan*, signifies *to boot*, *add*, *super-add*, *join* or *unite*; as, You have done quite well, *but* (add this idea or fact—what?) you must try to do still better.

"Not only saw he all that was;

*But* (add) *much* that never came to pass."—*M'Fingal*.

"It is *butted* and bounded as follows."—*Old deed*.

To *butt-on* is derived from the same verb, to *join* or *fasten* one side to the other. It has been spelled at different times *botan*, *boote*, *bote*, *bot*, *butte*, *butt*, *but*.

"What *boots* it thee to fly from pole to pole,  
Hang o'er the earth, and with the planets roll?  
What *boots* ( ) thro space's fatherest bourns to roam,  
If thou, oh man, a stranger art at home?"—*Grainger*.

"If love had *booted* care or cost."

In the exchange of property one man gives, and the other receives *boot*, or something to *add* or to *boot* to the inferior property to make it equal.—*See page 25.*

*But*, compounded of *be* and *utan*, out, be-utan, signifies *be-out*, *leave out*, *save*, *omit*, *except*; as, All *but* (leave out, save, except) *one* are here. *Leave out one*, all are here.

"Heaven from all creatures hides the book of fate,  
All but (save, omit, except) the page prescribed our present state."  
*Pope.*

"When nought *but* (save) the *torrent* was heard on the hills,  
And nought *but* (save, omit) the nightingale's song in the grove."

"Nothing *but* (save) fear restrained him."

"I determined to know nothing among you, *save* (*but*) Christ and him crucified."

Any thing *but* (save) a "*dis-junctive con-junction*."

"These (changes, seasons) are (nothing) *but* the varied God."  
*Thompson.*

In sentences which are very elliptical this word is thought to signify the same as *only*; *but* (add this) *let* the ellipses be filled and it will be found to possess its true character; as, "They had (none) *but* five loaves and a few fishes."

*Let* has undergone the same changes as *but*. *Let* me go; *permit* me to go. He *let* his house; *permitted* an other to occupy it. "Houses to *let*," or *lease*. "He that letteth will *let* till he be taken away." He that *hindereth* will *hinder*. "I was *let* (*prevented*) hitherto."—*Bible*. Like *but* it is derived from two different etymons, and the sentence after it is the object; as, "And what I do imagine, *let that rest*."

ELSE, *less*, and *unless*, or *onless*, as formerly spelled, have the same meaning differently applied. They signify *release*, *omit*, *dismiss*, *relinquish*, *yield*, what has preceded or what follows.

*Else* directs the hearer to *release*, *separate*, *dismiss*, what has preceded; and *unless* what follows after; as, You must study, *else* you will not be wise. Seven *less* five, two remain. Seven *release*, *take out* five, two remain.

I will go *unless* (*release*, *less*, or *take away* this fact) I am *prevented*.



"We must away, *else* all is gone."

All is gone *unless* we are away. *Else*, release, dismiss the fact, "we must away," all is gone.

"*Except* ye repent ye shall all likewise perish;" *unless*, release, dismiss, *except*, the idea, "ye repent," ye shall perish.

*Else* directs the hearer or reader to *release*, *set free*, *leave out*, or *dismiss* in his mind what has *preceded*, and *less* or *unless* what follows after; except when *less* is compounded with other words, in which case it implies that the word to which it is suffixed is to be omitted in idea. A match-*less* horse, a worth-*less* fellow, a bottom-*less* pit, imply that no match for the horse is known, that the fellow has no *worth* (value,) and the pit no bottom. Ten *less* six, four remain. *Else*, *less*, and *unless* are from the same etymon, and have the same meaning with the distinction in the application of that meaning as above noticed.

*Lest* is the past participle of these words, "Let him that thinketh he standeth, take heed *lest* he fall."

"Take heed" *lest*, *leased*, *omitted*, *left out*, "he fall," or will fall.

*If*. This word has been spelled within the last four centuries, *gyff*, *giff*, *giffe*, *give*, *gin*, *yiff*, *yef*, *yeve*, *yff*, *yf*, *iff*, *if*. *Y* and *g*, in the characters in which our language was formerly written, are nearly alike, and *f* and *v* are still often transferable.\* Hence the change as above seen was easy and natural.

*If* is an imperative verb from the Saxon *gifan*, give, grant, allow, admit, suppose; as, *If* one book costs fifty cents, what will ten cost at the same rate? *Give*, *grant*, *allow*, *suppose*, (the fact) "one book costs fifty cents."

It formerly admitted a direct object after it; and modernly the adjective *that*, referring to the following sentences, often occurs, which defines the *idea* stated at length in the following sentence, and thus becomes the *object* of *if*; as in the cases below.

"*Gif* Iuf be vertew, then is it leful thing;  
*Gif* it be vice, it is your undoing."—*Douglass*, p. 95.

"Ne I ne wol non reherce, *yef that* I may."—*Chaucer*.

"Oh haste, and come to my master, deare,  
*Gin* ye be Barbara Allen."—*Burns*.

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\* See pages 25 and 26. *Wiclif's Translation*, quot. 1. *Peter*, 5:4.



"She was so charitable and so pytous,  
 She would wepe *yf that* she sawe a mous  
 Caught in a trappe, *if* it were deed or bledde."—*Prioress.*

"Belike, your lordship takes us then for fools,  
 To try *if that* our own be ours, or no."

1st part King Henry.

"Open the gates to the lord protector ;  
 Or we will burst them open, *if that* ye come not quickly."—*Idem.*

*Tho*, *though*, (Saxon *thofan*) signifies *admit, suppose, allow* ;  
*altho*, *all-tho*, *admit all, grant all*. "He resolved to go, *altho*  
 (*admit all*) it was evident he would not succeed."

*YET*, (Saxon, *gyt, get*,) the same as *get* and formerly so written.

"*Tho* he slay me *yet* will I trust in him."

Admit, allow (this fact) *he slay me, yet, get, have, know* (this fact also) *I will trust in him.*

*Yes* is the same word as *yet* and *get*. It means *have, get* or take my consent to the question asked. "Can I have it?" *Yes* ; *have* it, *get* it ; as you ask. *Nay* is the *ne-yes, no-yes, ne-ga-tion*. The *aye* or *ayes* and *nays* were taken ; the consent and dissent. *Aye ayes* (French, *ayez*) has the same meaning.

"Can you walk?" *Yes*. "Can you fly?" *Yes*. "Can you turn the world over?" *Yes*. The error in the two last sentences lies in directing me to *have* your consent to things which are not true. "Can you fly?" *Nay, ne-yes* ; you *have* not my consent to such an idea.

In modern use these verbs like many other words have become well understood and are convenient in giving directions to those who hear or read our ideas, expressed by signs, how to arrange and understand those signs to get at our meaning. The direction is given to second persons in the imperative mood, and such persons are expected to regard the directions, which are like guide boards given to direct them in the *way* to come at our ideas.

Such *ideas*, written out, are the *objects* of the verbs, or the things to be *allowed, added, released, or retained*, according to the directions given.

This theme would be pursued further did the present limits allow ; but (add) they do not. The student will follow out the hints here given and find them neither incorrect nor unimportant. *But if* (*add* what follows and *allow*, this fact,) circumstances permit, it shall be resumed at some future day, *tho* (understand) we can not now tell when.

There were several other words of this character formerly in use but which are now obsolete except in old writings. *An* signified the same as *if*. "*An* that you may." "*Marry, sith,*" etc.

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### QUESTIONS\* ON CHAPTER VIII.

#### 1. What are Verbs ?

To what did they originally apply ?

#### 2. What three things are to be observed in the study of verbs, 1st ? 2d ? 3d ?

What is agent in the example ?

What word expresses the action ?

What the object ?

What is a prime law of nature, 1st ? 2d ? 3d ? 4th ?

With what must our *ideas* correspond ?

With what must our *language* correspond ?

Can there be any deviation from these principles ?

Does the knowledge or ignorance of facts or principles, alter the facts themselves ?

Were the principles of astronomy always known ?

Did language change to correspond with their new ideas ?

Has the small atom *power* to retain its place ?

Do trees grow ? How do you know the fact ?

What power does arsenic possess ?

Can the magnetic needle act ? What does it do ?

Does the *desk* perform any more action in *supporting* the book than the book does in laying on it ? Is it reciprocal ?

What are some of the principles of mechanics ?

How is the existence of actions known ?

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\*Teachers will add such questions as they may deem essential to give a clear understanding of the principles here involved, adapted to the capacities of their pupils.

How do you know that heat passes from a hot brick to a cold one ?

Could an *inactive* verb be used in the imperative mood ? Why ?

Can *eating* and *drinking* be performed without an object eaten or drunken ?

3. Of how many kinds are verbs ?

4. What are regular verbs ?

5. How do irregular verbs form the past tense and past participle ? 1st ? 2d ? 3d ? 4th ? 5th ? 6th ? 7th ?

6. Are any verbs ever used in either way ?

7. What do verbs admit ?

8. What does mood express ?

9. How many moods ?

10. What does the indicative mood indicate ?

Is the agent always a single thing ?

11. What does the imperative mood denote ?

12. To what does the infinitive mood apply ?

13. What is tense ?

14. How many tenses are there ?

15. What does the present tense denote ?

What is present time ?

16. What is the past tense ?

When an action is finished, in what tense is it ?

17. What is the future tense ?

In what tenses are verbs in the indicative mood ?

What in the imperative mood ?

What in the infinitive mood ?

To what tenses is human knowledge restricted ?

How do we judge of the future ?

18. By what method do we express our ideas of future action ?

19. What word usually precedes the infinitive mood ?  
When is it omitted ?

20. What are the most common words after which it is omitted ?

21. What do person and number denote ?

To what do they attach ?

Are verbs in the imperative and infinitive moods varied ?

22. What are formed from verbs ?

23. What is conjugation of verbs ?

24. What is the indicative mood, present tense, of love ?

First person, singular ? Plural ? Second person ? Past tense ?

What is the imperative mood ? Infinitive ? Participles, present ?  
Past ?

How did the third person, singular, formerly end ?

25. Conjugate *have*.

What does *have* signify ?

26. Conjugate *be*.

Was *be* ever used in the indicative present ? Is it now so used ?

27. Conjugate *write*.

28. Conjugate *do*.

In what is this word usually employed ?

29. How is the future tense regularly expressed ?

30. By how many methods are actions *indicated* ?

31. What is the positive form ?

32. What is the negative ?

33. What is the interrogative ?

34. What is the suppositive ?

35. Is the verb ever used in any other form ?

36. What are defective verbs ?

37. What are the most common ?

What is the meaning of *will* ? *Would* ? *Shall* ? *Can* ? *Must* ?  
*May* ?

In regard to the act of going, is there any difference in time when  
I say, I will *go*, I must *go*, I *am* to *go*, or make him *go*.

38. In what mood are some defective words principally  
used ?

For what are they used ?

39. What are the most common words of this class ?

What is the meaning of *but* ?

Has *let* undergone a similar change ?

What is the meaning of *else* ? *Unless* ? *Less* ? *If* ? *Tho* ?

What is the meaning of *yes* ? *Nay* ?

To what persons are these directions given ?

Were there formerly any other words of this character ?



## CHAPTER IX.

## CONTRACTIONS.\*

1. CONTRACTIONS are words so compounded, abbreviated, and disguised, that their meaning and use are not easily explained ; as, “ I *always* prefer to remain *as* I am, *rather than* adopt an other course, *merely because* it is new ; *nevertheless* I would *never* reject a truth, *nor* an improvement, *solely because* it is an innovation.”

## REMARKS.

In the use of language, words and sentences become changed, compounded, abbreviated, and otherwise disguised by habit, till their *manner of formation* and their *manner of meaning*, are not generally understood, nor their relation to other words and sentences readily comprehended.

“ Abbreviation and corruption,” says a distinguished philologist,† “ are always busiest with words which are most frequently in use. Letters, like soldiers, are very apt to desert and drop off, in a long march, and especially if their passage happens to lie near the confines of an enemy’s country.”

A single word often becomes the representative of a whole sen-

\*It should be distinctly understood that this name is appropriated to a class of words, the meaning and use of which it is not easy to explain not because it expresses exactly their character in all cases. It is the most suitable term which could be selected to cover the whole ground.

The words arranged under this class belong to nouns, adjectives, or verbs ; and when the means shall be afforded by which their true character and use shall be known, they will be so arranged. This name is chosen as a *temporary expedient*, (quite as suitable as those in common use,) to obviate, as far as possible, difficulties which are found to exist in all the grammar books, and which teachers and learners have hitherto found it difficult to understand and explain.

†Horne Tooke’s “ Diversions of Purley.”

tence, and frequently expresses a compound or relative idea, in regard to *time, place, quality, manner, or comparison*.

To gain a clear definition of the meaning and use of these words, it is necessary to restore the abbreviated, and separate the compounded parts, and to place all in the original condition.

Any man can examine the debris of a temple, ruined for ages, but it requires a skilful hand to restore its dismembered parts and give it its ancient magnificence.

Most sentences are elliptical; but what is omitted by the writer must be supplied by the reader, else he can not gain a knowledge of what is intended to be represented.

In explaining these broken, detached, and changed words and phrases, much depends upon the teacher and learner, who, by the aid of the best authorities, should follow them back as far as possible, thro old authors, and search out the original form, meaning, and use of their etymons.

To aid in this important branch of philological science, the following brief collection of the most important words, and their explanations are given, which may serve as a hint to those who would pursue the subject farther. The limits of the present work will not allow of any extended remarks.

It is believed the modern classification of these words into "adverbs, conjunctions," etc. has served no good purpose, because the scholar has not thereby been able to learn their etymology in *form or meaning*.

In fact, little attempt has been made to ferret out their meaning; and so they have been treated as tho they had none.\* Can children *parse* or use words correctly before they know what they *mean*?

Most authors of grammars have regarded them as *indeclinable* in their manner of formation, and *unimportant* in their manner of meaning. But those who have pursued their inquiries to any length, admit that, properly explained, they belong to nouns, adjectives, or verbs.†

\*The learned Horne Tooke, in his "Diversions of Purley," as a *mere etymologist*, has done essential service to this department of language.

†Rev. Alex. Crombie, LL. D.; F. R. S.; M. B. S. L.; F. Z. S.; (!!) in his "Etymology and Syntax of the English Language," says of Adverbs, Prepositions, and Conjunctions: "I am persuaded that from a

Is it of any service to call them "adverbs," "conjunctions," "adverbial phrases," or any thing else, until their meaning is first understood? When that is done, it is not very essential *what* they are *called*. Names are but trifles.

Altho these words often change their form, and some times their relations, their *meaning* is essential to a correct knowledge of the ideas of those who use them. If it was not so, they would not be so frequently used as they are.

When people began to reason, to compare, combine, and deduce, their ideas became complex, and several sentences were joined together to express them. Some directions became necessary to show the connexion and bearings of those parts of compounded sentences upon each other; and the briefest words or phrases were chosen for this purpose, till, in process of time, a single word embodied a former phrase, and conveyed the sense in a more expressive manner.

Languages in their first formation, and children, and those learning foreign languages, employ very few of these contractions. Their sentences are short, distinct, and expressive, and accord with their ideas.

The most difficult task in the acquisition of a new language is to understand and use correctly their abbreviated phrases. The nouns, adjectives, and verbs, are easily comprehended; but those expressive signs which embody whole ideas, or give directions how to regard the relation, influence, and bearing of different sentences, are less readily acquired.

When languages are better understood, and ideas are more numerous, short phrases, brief expressions, and contracted words are used to connect, compare, and combine them together. But words were not, as Mr. Murray says, "*originally contrived*" for this purpose, but were *habitually corrupted* into this service.

Again I say, let the *meaning* of these words be clearly understood, and teachers will find no difficulty in explaining them *intelligibly*, nor their pupils in using them correctly.

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general review of this subject, it must be evident that *they form no distinct species of words*, and that they are all reducible to the classes of either nouns or attributes, (adjectives) if their *original* character and *real import* be considered." And yet he had not moral courage, with all his titles, sufficient to search out "their *original* character and *real import*," but fell in with the current and went down with the stream.

2. An extensive class of these words end in *ly*, and express likeness by comparison with other things ; as, birds sing *sweetly* ; he acted *wisely*.

3. *Ly* is contracted from *like*. It retains its former meaning and some times its original form ; as, angel-*like*, judas-*like*, dove-*like*, sylph-*like*, ocean-*like*, scholar-*like*.

Some words are used either way ; as, *God-like*, *godly* ; *lady-like*, *lady-ly* ; *gentleman-like*, *gentlemanly*. The tendency is to prefer *ly* to *like*, as fast as the words become commonly used.

*Like* is frequently used as a noun, adjective, and verb ; as, " We shall never look on his *like* again." " Every *like* is not the same." " I *like* thy plan." One person *likes* an other, and most people have their *likes* and *dislikes*. " In *like* manner, *like* minded," are common expressions. One thing is *like* an other when it is *liked* or *likened* to it. Hence this word is generally used as a " participial adjective," describing one thing by its relation of *likeness* to an other.

"On the other, shapes  
Of dream-*like* softness drew the fancy far  
Into the glistening air ; *but most* I felt  
Her loveliness, when summer evening tints  
Gave to my *lonely* childhood sense of home."

#### EXAMPLES.

" Birds sing *sweetly*." The singing of birds can only be known by the *notes*, *tunes*, *songs*, or *things* sung ; and the *kind*, *quality* or *description* of such notes, tunes, or songs, are determined by a comparison with other notes, tunes, or songs, which we have heard sung ; and they are pronounced *sweet* or harsh, discordant or harmonious, pleasant or disagreeable, according as they suit our notions of what in sound is *sweet*, or harsh, etc. When we say " birds sing *sweetly*," we mean that, according to our judgment, they sing *something* (songs, tunes, or notes,) *sweetly*, or sweet, *like* something we have heard sung before. If the bird sings *nothing*, how can it be determined whether it sings *sweetly* or not ? If the quality is determined by the *thing* sung, then *sweetly* describe such thing and not the action as has been supposed.\*

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\* As singular as it may appear, those systems of grammar which treat of *neuter* verbs, or verbs which express *no action*, allow " *adverbs*" to qualify such *neuter* verbs ; that is, " express *manner of action*," where there is none.



"He speaks ( ) *wisely*." He speaks ( ) what? He speaks (words, a speech, sentiments, or ideas) *wisely*, or *wise like* other words, speech, or sentiments. But if he speaks *nothing*, that is, if *speaks* has no *object* after it, how shall it be determined whether he speaks *wisely*; or, in fact, whether he speaks at all?

There is some sort of *likeness*, intimate, mediate, or distant, between all created things; and thinking beings adopt various methods by which to convey their ideas of such likeness. They are at liberty to compare all finite things with each other, and choose out words to express their ideas of *likeness* or *unlikeness*; but they are not allowed to make "a likeness" of the uncreated Parent *Mind*, for "who (or what) can be *likened* unto him?" Mind is *unlike* matter; the properties of mind and matter are dissimilar.

*Likeness* may refer to form, quality, action, condition, or circumstance of matter or mind, and may be general or special: but no rules can be given to control our own or to guide the ideas and language of others, in regard to likeness or unlikeness; unless it is to exercise reason and good taste ourselves, and teach others to do so, in distinguishing between things which agree and those which differ.

The *like-ness* of actions can only be determined by the similarity of their *effects*. The comparison must be made between the *objects* of the verbs; as, "He writes well, *better* than his brother." Writes what? A writing, a letter, a word, line, page, or copy. The *writings* or *things* written are compared.

"She sings ( ) *finely*, more finely than her sister." What is *more finely*? The *singing*; and the singing is determined by the *sounds* uttered. She exercises the vocal organs which causes regular vibratory motions of the air, the medium of sound, which vibrations float to our ears and produce what we call sound; and the vibrations being in regular succession, produce harmony or music.

It is useless to pursue this point farther. Teachers and learners can apply these principles as they advance. They will find them easy and important, because correct.

4. Words called contractions generally refer to time, place, manner, condition, or circumstance.

Those words which refer to *time* and *place*, are most frequently used without a direct relation to the other words in the sentence;



and hence no words are employed in such cases to describe relation, because there is none in fact to be expressed; as, "He departed *yesterday*, and expects to return *next day* after to-morrow." "The building is *fifty feet* long and *twenty feet* high." "I lived *there* (in that place) a *year* or more."

It is unnecessary in such cases to supply words to express relation between the time thus specified and the *present* time; for such relation is better understood without such signs than with them.

The following list contains the words of this kind in most frequent use, and their definitions.

AND, is the past participle of an obsolete verb, *an-ed, oned, united, joined*. It is from the same root as *one, an, and a*. *One-ness, atonement, or at-one-ment*, are still used. It is used to signify that the process of *one-ing, joining, uniting, or connecting*, has been performed. As an adjective, it describes one word or sentence in the relation to an other word or sentence as produced by such action; as, "*two and three, (two, three added,) make five.*"

It was a long time ago put after the words; as, "James, John, William, *and* (added, joined, united together,) go to school." By habit we place it *before* the last word instead of *after* it, as formerly, but omit it in other cases. Latterly it is considered more elegant in some cases, to put it between each noun; as, "the sun, and moon, and stars;" "the hills, and vales, and fields, and flowers, and rocks, and floods, yea, nature all." It is also used to connect distinct ideas expressed in simple sentences when combined, *added, or joined, together*.

As, is a definitive word, *this, the, that, those, these, what, which, the same*; as, "He believes *as* (the same principles, facts, or truths) he was taught. I did *as* (*what, the same*) you directed me. Avoid such *as* are vicious." "It was stated *as* follows." "I can go *as* well *as* you." I can go *as* (in the same) well (way or manner) *as* (in the same) you can go. *For as much as* it was. "To *as* (the same) many *as* (the same) *received* him to them he gave."

This word is always a defining adjective, refering either to a single word or to a whole sentence; *as, (the same illustrated,)* "To such *as* obey me." "As it was in the beginning, is now, and ever shall be."

“Ye can not clasp me round  
 With darkness *so* substantial *as* can shut  
 The airy visions \* \* \* when I  
 Am passionless *as* ye.”—*Talfourd*.

So, is also a definitive word; *that, those, the said, the specified* thing, fact, or circumstance. “And it was *so*.”—*Gen.* 1: 7, 9, 11, 15. “According to that which was spoken, *so* (the same) shall thy seed be.”—*Rom.* 4: 18.

As and *so* are often used in connexion; as, “But not *as* the offence. *so* also is the free gift. And not *as* it was by one that sinned, *so* is the gift.”—*Rom.* 5: 15, 16. “*As* the one dieth, *so* dieth the other.” “*As* the stars, *so* shall thy seed be.” “*So* great, *so* good, *so* wise.” “*So* much the more *as* the time approaches.”

Also, all the same; “*as* with one, *so* with the rest.”

ALREADY, all is ready, all prepared.

ALWAYS, all ways, in every manner; *at all times*, when changed from place to time.

BECAUSE, *be* the cause, the cause *be*. “I shall adopt it, *because* (be the cause, the cause *be*, or is,) *it is true*.” These words were always separate till within two centuries.

FOR, *force, cause, power, means*. “We ran, *for* (the cause, impelling force was,) the enemy pursued us.” “We reject it *for* (*because*, the cause, *force*, or reason is) it is wrong.” It is not many years since *to* was used after this word, *for* (the cause, or reason was,) *to* make the sense more plain. It is used so in some cases, by good authors, at the present day. It is common in the Bible.

FIRST, *fir-est, far-est, fore-est, fore-most*; first time, first thing.

FINALLY, *finis*, the end, like the end, to conclude, like the final part.

FORTH, out of, from one place to an other. “He put them *forth*,” out of the way.

FURTHER, farther along, more distant, *further-more*.

EVER, is the old noun for life; hence, *age, period, time, duration*.

FOR EVER, for the *ever*, time, age, period, duration.

How, in what way or manner. *How* is the old noun for *mind*. “How (with what mind, intent,) did he do it?”

HERE, *his-area*, this area, spot, or place. *Area* means space, spot, place. *Arena* is a modification of the same word.

HENCE, from this spot, place, or position. *Thence*, from that spot, or position. In argument, from this or that *premise*, or position.

HERE-AFTER, after this time, or *era*. "A long hereafter." "*Here-after* ages may behold."

HITHER, to this place or time. Hither-to, to or until this time.

HEREBY, by this, the present fact or evidence. "Hereby know we that we love him;" by this evidence, the proof *here* stated.

INDEED, "in deed, and in truth."

LASTLY, like the last thing; the latest.

MEANTIME, in the mean time, the mean diameter, the *mean* height. The given duration between two points of time.

OTHERWISE, other ways, by other means.

ONLY, onely, like one thing, fact, or circumstance.

OR, contracted from *other*, refers to *ways* or *means* understood. "You or (other wise) I must go."—See page 25.

ONCE, one time; twice, two times; thrice, three times.

NOR, *ne-or*, not other, not other wise; *ne-either*, not either.

NOT, *ne-ought*, no ought, *no-thing*, no whit.

Now, this time, at the present. *Now* is also the noun time.

*Perhaps*, *per* (the Latin *by*, *thro*,) *haps*, chance, by chance.

"More blessed *hap* did ne'er befall our state."—*Shak*.

"Or how *haps* it I seek not to advance."—*Same*.

PERADVENTURE, by adventure, *per* chance, *per* force.

REALLY, real-like, like something real.

SINCE, "*synnys*," seen as, the time *seen*, a specified time, seen, known, or understood.—See page 27.

STRAIGHTWAY, in or by a straight way, a direct path or route.

THEN, that time. The etymon of this word may be traced thro most European languages, with little variations. The Latin *an-num*, signifies primarily a *circle* or *ring*, and hence (from this) a *round* or *period* of time, in which a *circle* or *circuit* is performed; as a

year, a month, (*moon-eth*), a day, or time in general ; for our ideas of the *revolution* of time are marked by the *rounds*, *periods*, or *revolutions*, the space in which some *thing* is revolved, turned round, or changed. *Then* has been spelled, at different *periods*, *tha-anne*, *thane*, *thane*, *thane*, *thane*, and then.

"We seen nowe bi a mirror in darcnesse ; *thanne* forsothe, face to face : Nowe I know of partye ; *thanne* forsothe schal know as I am knowen. 1 Cor. 13 : 12. *Wiclif's Test. Tran.* 1350.

The same passage read in 1526, "Nowe we se in a glasse in a darke speakyng, but thene shall we se face to face. Nowe I knowe unparfaitly ; but thene shall I knowe even as I am knowen."

And in 1586, "For nowe we see thro a glasse darkley ; but then face to face ; now I know in part but then shal I know even as I am knowen."

WHEN, which, or what time, *wha-icht-anne*, what time or period.

OFTEN, *oft-time*, *oft-enne* or *anne*, frequent periods.

THERE, that area, spot, or place.

THEREFROM, from that cause, reason, fact, as (the same) before stated.

THERETO, to that place.

THEREFORE, from that place, or position.

THITHER, to that position, or spot ; here and there ; formerly "*hiddel* and *thydder*." *Hither* and *thither*.

THAN, the-*an*, that *one*, that particular thing, fact, circumstance. It is often used in making a comparison, to define the particular object with which the comparison is made ; as, "You had *better* change *than* remain in error." *Than* remain in error, you had better change. "Truth is *better than* falsehood." That thing, falsehood, truth is better. "I *rather* go *than* stay." *Rather* is the comparative of *rath*, now obsolete, or nearly so, but often found in the old books. It signifies *soon*, early, quick ; and the comparative *rather*, means *sooner*, *earlier*,. "Than stay, I *rather* go." "This book is *heavier than* that knife," *than*, the *one*, that one knife, the book is *heavier*. "Art thou greater *than* he ?" Thou art *wiser than* I."

THERE-AT, at that place.



THERE ABOUT, there-a-bout, a *bout* or round that place. They went ten *bouts* in a day.

“I’ll have a *bout* with thee.”—*Shakspeare*.

WHERE, what area, what place or position, (wha-icht-area) *what*, *what*, or *wha-icht*, which, *area*.

WHEREFOR, for what cause, on what account, from that place, position, or starting point.

WHEREAS, the *same* fact, cause, reason, promise, place or position in the argument, principle or ground of action, “Resolved that *whereas*,” facts being these, the position, starting point, or proposition being granted. “*Where as*” things are thus and so, *therefore* resolved that in view of such things we will do so or so.

WHITHER, to which, what or that place. “Go not forth thence any whither.”—1 *Kings*, 2 : 36.

*Whether*, which either, “*Whether* of them twain did the will of his father?”—*Matt*. 21 : 31.

WHEREABOUT, a bout what place.

WHILE is the *round* or *period* in which something is *whiled*, *whirled*, *wheeled*, or turned round. It was formerly extensively used in the plural, as,

“Other *whiles* (times) the famished English, like pale ghosts,  
That walked about me every minute-*while*.”

“Thou shalt not die *whiles*.”—*Shakspeare*.

“Stand here *while* (during the time) I go yonder.”

TILL, to while, to the time. This word at one time was improperly applied to place, as well as time; as, “He went till London;” “down till the bottom.”

WARD, is extensively compounded with other words. It originally signified a *look*, view, watch; and by a natural change, *to guard*, *to protect*, *watch over*; and hence the *thing* watched over; as, a *minor*, a *garrison*, a *district*. The guardian takes charge of his *ward*. “There are fifteen *wards* in New-York;” that is, particular districts under the charge of aldermen.

TO-WARD. Formerly, the noun to which the *look*, *view*, or *attention* was directed intervened; as, “to you *ward*,” “to God *ward*,” to us *ward*.



FORWARD, fore-ward, back-ward, home-ward, hence-for-ward, thither-ward, etc. can all be understood without further explanation.

WHITHER-SO-EVER, which-way-so-ever, not-with-standing, etc. need only be disjointed and examined apart to see *what* they mean, *where* they belong, and *how* they are put together.

NEVER-THE-LESS, is an inverted phrase ; *less, leave out the never*, the idea of negation ; as, " We expected to lose it ; *never-the-less*, (*less, leave out* our expectations,) we persevered and saved it."

NOT-WITH-STANDING. " He pursued his journey, *not-with-standing* (not, negation, standing with the fact,) the snow was very deep."

These hints will suffice to show the learner the method of studying these words ; and in pursuing them, he may find these suggestions of some service.

5. Man, in common with other animals, makes indistinct utterances to express joy, sorrow, pain, fear, agony, surprise, anxiety, etc., and letters are combined to represent them ; as, *O, ah, aha, ha, ho, soho, whew, bah, eh, heigho, hey, hum, hick-up, boo, coop, tush, whist, tut ; do, ra, me, fa, sol, la, se.*

As no distinct *ideas* are represented by these sounds, it comes not within the range of grammar to attempt their explanation. Brute creatures can use *such* language as well as intellectual man ; and we can as well represent the connexion between the "*bow, wow, wow*," of the dog, the "*quack, quack, quack*," of the duck, and the "*hiss, siss, siss*," of the goose, as between such discordant shrieks, cries, bursts of anguish, lamentation, or laughter.

Human beings may amuse themselves with the *meaning* of the *croaking* of frogs, the *cawing* of the jackdaw, the *gobbling* of turkeys, the *mewing* of cats, the *neighing* of horses ; and all the intermediate sounds from the *buzz* of the bee, or the *song* of the musketo, to the rolling of thunder, or the bursting of an earthquake ; but in point of articulate and verbal expression to represent ideas, they will be found less meaning than the "prating of fools."

These *inarticulate* utterances may be denominated "*interjections*," or *outerjections* ; but such denomination will be of little ser-

vice, until they are proved to be significant of ideas. That done, they will fall in "rank and file," with other significant signs, and will sustain their proper relation in the construction of sentences. Standing as they do, the mere representations of *feeling*, instead of ideas, they need no explanation.

### QUESTIONS ON CHAPTER IX.

#### 1. What are contractions?

What occurs in the use of language?

What is necessary to a clear definition of these words?

#### 2. How do many of these words end?

#### 3. What is the meaning of *ly*?

Is *like* ever retained?

What do birds sing? What is their singing *like*?

#### 4. To what do contractions refer?

What is the meaning of *And*? *As*? *So*? *Also*? *For*? *How*?

Teachers can question their scholars upon the meaning of all words which occur in the *above* list, and such others as may occur to their minds, or with which they may meet. They will find this course far preferable to that which learns scholars to arrange words into *classes* without knowing their true signification, calling them "adverbial phrases," or any thing else. If teachers and learners are not able to explain *all* these contractions, they may comfort themselves with the consideration that no other system of exposition attempts to explain their *true* character.

## CHAPTER X.

## SYNTAX.

1. Syntax teaches the proper arrangement of words into sentences.

2. A sentence is a collection of words so arranged as to express an idea ; as, I am ; he learns ; boys fly their kites.

3. Sentences are of two kinds, *simple* and *compound*.

4. A simple sentence expresses a distinct idea of a single fact. It has an agent, action, and object, expressed or implied ; as, scholars learn lessons ; “ Love worketh no ill.”

5. A compound sentence expresses two or more simple or distinct ideas. It is formed by the addition of two or more simple sentences ; as, William recited his lesson, and went home ; “ Ignorance produces vice, misery and shame.”

Most ideas are complex ; that is, by the habit of association, we form ideas of one thing in relation to others, or as subject to numerous influences of connexion, separation, attraction, repulsion, etc. Few things are seen distinct. It is no indifferent task to reduce matter to its primary parts.

So far as language is understood and employed, it is adapted to the use of reasonable beings, to express such ideas as they have. Hence, if we say *horse*, we mean a single animal, and express our idea of it, as a whole. We may also speak of each part separately ; of the hair, skin, flesh, muscles, sinews, blood and bones ; of the head, neck, body, ears, eyes, nose, shoulders, and legs. So we speak of an ocean, a sea, a gulf, a bay, an inlet, a river, lake, pond, pool, spring, and drop, signifying the proportions of the fluid mass, without hinting at the qualities or properties of water, any farther than the mere name of water expresses them.

So far as the *construction* of language for the communication of ideas is concerned, it is immaterial whether all these things are understood or not. The boy who knows nothing of the anatomy of a horse, can express as distinctly the fact with which he has become acquainted, "the horse runs," as the physiologist, who traces into the more minute *power, cause, and means* of such fact. The man who has never seen an ocean, can talk of "its rolling billows, and dashing waves."

When it is said, as in the example above, "He learns," the idea is single and distinct, as to the fact, but it includes also the idea that he has the *capacity, means, and inclination* to do so, and actually applies them to produce what we denominate *learning*. The knowledge of such fact is gained only by observing the *effect* produced, the *thing learned*, or the advances made in *learning*.

By a simple sentence, we mean the distinct *expression* of a single fact; and by a compound sentence, the conjunction of two or more such facts together.

6. A clause is one part of a compound sentence; as, "*Life is short*, therefore, we ought to improve it."

7. A phrase is a specified portion of a sentence, separated in mind or in fact, from the rest; as, "*To be consistent*, you must admit it."

8. Sentences may be *complete* or *elliptical*.

9. In a complete sentence every word is expressed which is necessary to convey the sense; as, "Charles, you put your hat on your head." "Brethren, you bless every thing and you curse nothing." "A writer writes a writing on writing paper."

10. In an elliptical sentence whatever is naturally understood or easily inferred is not expressed; as, "Put your hat on." "Bless, and curse not." "A writer writes."

Sentences are generally more or less elliptical. The prevailing tendency in the refinement of all languages is to abbreviate, lop off, cut down, and clear away, every part and portion which is not actually indispensable for landmarks to guide other minds in acquiring a knowledge of our ideas.



This brevity gives richness, power, and beauty to language. It excites the mind of the hearer or reader, because it leaves something for him to do, in filling up the ellipses. It also saves from that tedious and unpleasant prolixity so common in some authors, whose works appear to abound with continual redundancy. Good poetry is usually very elliptical.

An other cause of ellipsis is the general diffusion of knowledge. What is understood it is unnecessary to express or explain. Hence the writer or speaker presumes much upon the intelligence of his readers or hearers, and stops not to define every word, explain every phrase, and illustrate every idea as he goes along. But if he treats of a new science, or of a subject not understood, he must explain every statement, and every term he adopts, else nobody will be the wiser for his labors.

The beauty of writing or speaking is the abundance of good ideas expressed in few distinct words, harmoniously arranged. It is the *multum in parvo* (much in little) of composition.

A difficulty attending elliptical sentences is the liability to be *mis-understood*, or not understood at all. If the hearer or reader is left to supply the ellipsis, he will, of course, do it according to his own ideas and the information he possesses upon the subject given him.

Ellipsis should never be used except where it can be easily and naturally supplied by the mind of the hearer or reader. In the explanation of sentences the teacher should instruct his pupils to fill up every sentence that is elliptical.

11. Sentences may be studied by *analysis* or *synthesis*.

12. Analysis is the resolution of sentences into their primary parts, phrases, or words.

13. Synthesis is the compositions of words and phrases into sentences.

In studying the construction of sentences some general principles may be laid down to guide the learner; but it is impossible to make exceptionless rules for all the forms of human speech; and single rules, with *eighteen* or twenty exceptions, are worse than no rules at all. They only serve to distract and perplex the learner.



A *Rule* is "an instrument by which lines are drawn." It may be correct or incorrect, true or false, right or wrong; but there can be no exceptions to it, as some have imagined. If it should be given as a *rule*, that "every stick is straight," there must be numberless exceptions to it, because, in this crooked world, every thing is not straight, *streg-ht*,\* *reg-ht*, or *right*. But every *reg*, *reg-le*, *reg-ula* or *rule*, used by the *reg-se*, *rec-se*, *rek-s*, *rex*, *rule man*, or *rul-er*, will produce *straight*, *streg-ht*, *reg-ht*, or *right* lines, or lines corresponding to itself. When the *ruler* rules wrong, it is by a *mis-rule*.

It may be given as a *rule* of syntax, that "conjunctions connect the *same* moods and tenses of verbs, and cases of nouns and pronouns;" but it will be necessary to construct other rules to apply in cases where such is not the fact; as, "As it *was* in the beginning, *is* now, and ever *shall be*." "Who *was*, and *is*, and *is* to come, the Almighty." "I *do* and *will* contend." "I *will* go if I *can*." It would be far preferable to perplex learners with no such crooked and *exceptionable* rules.

If it should be given as a *rule* of geography, that all the rivers in the world run south, or even into the ocean, there must, of course, be many *exceptions*, or cases to which such a rule will not apply; for many run in every direction the compass can designate, and some of them empty into *in-land* seas which have no *out-let*.

Some general principles must be observed in the composition of all sentences, and it is important that the student should clearly understand and carefully observe them. They will form the basis upon which he may erect, at his pleasure, a superstructure to suit his own ideas, garnished in all the varieties of form and fashion which his judgment or fancy may dictate.

14. Three general rules should be observed by every student of language in the composition of sentences.

1st. Have distinct and definite ideas of the subject of thought.

2d. Choose the best words in the language to express such ideas.

3d. Arrange those words into sentences according to the most approved, comprehensive, and expressive style of composition.

By regarding these principles strictly, and by applying them

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\*This is the correct etymological derivation of this word, as traced back thro different periods and languages.

often in practice, the student, if possessed of suitable natural talent, will find no difficulty in using language "with propriety."

Let children study the *ideas* of correct reasoners, read the *writings* of correct authors, and above all, *think correct thoughts* and use correct *words* themselves, and they will find no difficulty in making themselves correctly understood by others.

As they advance in years and knowledge, new fields for improvement, new subjects for thought, will appear and widen all around them, and new forms of speech will give utterance to their ideas, in language at once intelligible and easy, beautiful and expressive. The profound researches of philosophy, the correct deductions of reason, the lucid developements of science, the polished grandeur of art, the gilded trappings of imagination, and the deep and imperishable treasures of religion, will all unfold to such minds themes of joyous reflection, and motives to continual advancement.

A few general directions are here given which may be of some service to beginners who, having learned to class words according to their *manner of meaning*, desire to compose them into sentences and paragraphs for the transmission of their thoughts.

In making up some directions to be observed in the construction of sentences, it has been found impossible to frame a set of *Rules*, as the infallible guides for learners.

If rules are given for every form of expression, there must be as many different rules as there are forms of speech; and a new mould must be constructed for every new cast of expression.

This course would give an endless variety of rules, which, as guides, would be as difficult to be learned and remembered as the forms of speech themselves.

#### 14. SYNTAX OF NOUNS.

1. Nouns are the agents of verbs or the objects of verbal actions; as, "*Jason rowed his boat along the shore during the day.*"

Things which stand as the *causes* without which the action would not be performed are *agents*. Those things which are produced or are directly affected by the action are *objects*.

Every *effect* must have a *cause*, known or unknown, and every *cause* must have an *effect*, expressed or implied. This *rule* should be regarded in the construction of all sentences.

In the usual method of forming sentences, the agent is placed *before*, and the object *after* the verb ; as, farmers cultivate their lands.

Sometimes the agent is placed after and the object before the verb ; as, " Him slew he, in spite of threat." This transposition occurs most frequently in poetry.

Occasionally, both agent and object stand before the verb ; as, " *Me* he delivered from prison, and *him* he hanged."

Sometimes both agent and object come after the verb ; as, " Guards he the camp, to-night ?" This form occurs rarely, except in interrogative expressions.

When the word *there* takes the lead in the sentence, the agent usually follows the verb ; as, " There was a certain man." " There lived a man."

When negation, either certain or probable, is expressed in the suppositive form, the verb usually precedes the agent ; as, " Was I in Paris." " *Had* he known it. Would you be wise."

2. Two or more nouns, meaning different things, united together, are considered as plural in relation to other words ; as, " Cain and Abel *were* brothers ;" " Simon and Andrew *were* casting *their* nets into the sea, for *they were* fishermen."

Two things acting in conjunction, yet remaining distinct, or represented in their united capacity by words in the plural number, but when regarded separately, they are singular ; as, James and John are brothers ; *they look* alike, and each *loves* the other.

3. Nouns added together for explanation, or emphasis, representing the same thing, remain in the singular number, and are regarded in apposition with each other ; as, " Washington, the *friend* and *defender* of American liberty, *deserves* the gratitude of his countrymen." " My heart's *desire* and *prayer* to God for Israel *is*." " *I*, even *I* am *he*, a just God and a Saviour ; there *is* no God before *me*."

Nouns in apposition do not increase the number of agents, but make them more clear and definite. Hence they retain their former relations to other words.

The nouns added for explanation or emphasis take the same relations, as the words with which they are in apposition.

They may be placed before or after the verb ; as, Thou shalt call his name *John*. "His name was *John*." "They named *him*, *John*." *She* walks a queen. *He* lives a hermit.

In the sentence "she walks a queen," it should be observed that her *walking* does not make her *a queen*. Queen is in apposition with *she*, meaning the person who is queen. So *hermit* is in apposition with *he*, standing for the man. We might say "he lives the *life* of a hermit," for we attach the idea of a particular mode of life to *hermit*, or rather, it is a peculiar mode of living which makes *him* a hermit.

"By this lurid light  
Thou look'st a specter."—*Talfourd*.

4. Nouns are independent when they are distinct and detached from any connexion with a verb ; as, "My son, give me thy heart." "Mansion House." "The school having closed, the scholars went home."

Nouns are used independent or absolute in five ways.

1. Personal address ; as, *David*, bring me that book. "Our Father, who art in heaven." "Listen, my child, to the voice of wisdom."

2. Titles, labels, mottos, etc. ; as, "Holy Bible." "Biographical Dictionary." "Crockery and Glass Store." "United States of America." "One for all." "Equal Rights."

3. Detached phrases ; as, "*The treaty being concluded*, the council was dissolved." "*The weather being fine*, we resolved to set sail." "Judas and Silas *being prophets* also themselves, exhorted the brethren with many words." The building burnt down, the *firemen* being unable to extinguish it.

4. Nouns which refer to time, place, distance, value, etc., often stand independent of any direct connexion with the sentence ; as, "He lived in London, *five years*," "He travelled *ten miles* every day, for a week ;" "It is worth *fifty dollars*." They went *home yesterday*. The house is *forty feet* high." I read *some times*, and write *other times*.



Under this principle may be arranged most of the contractions which refer to time, manner, and place, but which are nouns in fact, that is, stand as the representatives of ideas, tho somewhat compounded and disguised in their manner of formation.

5. Ideas expressed by way of emphasis, or exclamation ; as, “ A horse, a horse, my kingdom for a horse.” “ The north and the south, thou hast created *them*.” “ Day by day, and night by night.” “ An eye for an eye and a tooth for a tooth.” “ Line upon line, precept upon precept, here a *little* and there a *little*.” “ Oh the depth of the riches, both of the wisdom and knowledge of God.”

6. Nouns ending in *ing*, which simply name actions, admit objects after them the same as the verbs from which they are derived ; as, “ In *forming* an *opinion* on any subject, we should be careful to consider every thing which has a bearing upon it.” “ By *allowing* this *position* to be correct, you will perceive that the inference is logical.” “ He was imprisoned for *stealing* a horse.”

This form of expression is becoming quite common and is generally considered correct. The learner should bear in mind that the noun in this case is the *name* given to the action while performing, as was mentioned in the Etymology of Nouns.

## 15.

## SYNTAX OF PRONOUNS.

1. Pronouns take the same relations in sentences as the nouns for which they are used would do in the same position ; as, Here is the man of *whom* I spoke to *you*. Nathan and Henry were away, but *they* returned before *we* arrived.
2. Characters not named are often represented by pronouns in either person or number ; as, “ *They* are happy *who* pursue the paths of virtue.” *He* is wise *who* hears instruction.
3. A distinct idea embraced in a whole sentence may be represented by a pronoun ; as, *It* is some times contended that permanence is preferable to improvement ; “ I have often heard *it* remarked, that innovation in the rules of grammar should be deprecated.”



## 16. SYNTAX OF ADJECTIVES.

1. Defining and describing adjectives refer to nouns expressed or implied ; as, The *learned* and *wise* (persons) are *happy*. "Many ( ) are called, but *few* ( ) are chosen." "Among the living and the dead."
2. Secondary adjectives refer to other adjectives which they are intended to affect ; as, a *dearly beloved* child ; a *very* studious scholar ; a *very light colored* silk dress.
3. Participial adjectives describe nouns in their relations to each other, in respect to present or past actions ; as, "Joseph is *teaching* school." The book *with* a cover.

In the first example, *teaching* describes Joseph in his present condition of employment. In the second, (*example*,) *with* describes the relation existing between *book* and *cover*, which (relation) was produced by the act of *withing*, binding, or fastening one to the other, or both together.

4. Adjectives are sometimes implied ; as, "Daniel would be rich if he could have his wish ( . )"

If riches depended on a *wish*, most people would be *rich* ; for any body can "have a wish," by the simple process of *wishing it*. The only difficulty is to have that *wish gratified*.

5. Adjectives often refer to whole sentences ; as, "I own *that* (the fact or thing owned, which is to be stated,) *it* would be *better* to know the truth and teach it, *than* to cling to old systems of teaching, merely because they are ancient." "*Better* is a dinner of herbs where love is, *than* a stalled ox and hatred therewith."

*Better*, in this example, does not describe the *dinner*, nor the "*dinner of herbs*," without the addition of the valuable quality of *love*.

along with it. Doubtless the persons to whom the proverb was given would have preferred the "stalled ox," with a little "*hatred*," to a dinner of herbs without "*love*."

The fact is, *better* describes the whole idea of "a dinner of herbs with love" and *than*, (*the one*, that one,) defines the "stalled ox with *hatred* there," with which the dinner of herbs with *love* is compared.

"The battlements, the walls, the columns, the foundations, and the very stones themselves were *fallen* and much *effaced*."

## 17.

## SYNTAX OF VERBS.

1. Verbs in the indicative mood agree with the person and number of their agents ; as, He *learns* his grammar ; they *read* their lesson ; I *am* here ; we *were* there.

Considerable change has taken place in the form of the verb within the last two centuries. The third person singular formerly ended in *eth* ; as he *loveth*, he *hath*.

Afterwards the *th* was dropped in certain cases ; as, "Do this and it *suffice* me." "The Lord *recompence* thy work, and a full reward *be* given thee." "The Lord grant you that ye may find rest." This form of the verb is nearly obsolete.

The verb agreeing with a noun in the third person singular, generally ends in *s* ; as, he *reads*, *loves*, *learns*.

2. A phrase, or a complete idea stated at length, often stands as the agent of a verb ; as, "*To see the sun* is pleasant." "Whether (which either) we shall go or stay *is uncertain*." "For what purpose the pyramids were originally constructed *has not been* and probably will not soon be satisfactorily determined."

If the idea is single, the verb must be in the singular form ; if plural, the verb must take the plural form.

3. When the agent of the verb includes a multitude, it may be regarded as *singular* when taken as a whole, or *plural* in reference to its parts ; as, The army *was* disbanded. A jury *was* empannelled ; but *they were* unable to agree. The crew *were* divided.

4. When a verb has two or more agents in apposition it may agree with the person and number of either, as I am the man who teach you, or who teaches you.—I *teach* you,—the man teaches you.

5. Verbs in the imperative and infinitive mood are unchanged in form and future in meaning ; as, “ *Come* to me to-morrow.” “ We are *to recite* this afternoon.”

In the imperative mood the action signified by the verb is future to the direction to do such action ; as, “ *Hand* me that pen.”

In the infinitive mood the action is future to the circumstance, fact, or condition of things upon which it depends ; as, “ I have a mind *to go*.”

6. In the imperative mood the agent is not usually expressed ; as, “ *Arise*, let us go hence.” “ *Depart* in peace.” “ O *come*, let us worship.”

7. The infinitive mood is generally preceded by the word *to*, but when it follows small words in frequent use, *to* is omitted ; as, I intend *to reside* here a year ;” I dare ( ) say so ; I will ( ) return it ; I shall ( ) be offended ; they feel it ( ) quiver ; you must ( ) stay ; you need not ( ) go.

*To* is contracted from an obsolete verb, signifying *to do, act, perform, complete*.\* It is put before the infinitive mood to distinguish between the word expressing action as a verb or noun. *For* was formerly in extensive use before *to* with which it was sometimes compounded ; as, “ I have no gretter ioye than *forto* heare that my sonnys walk in vertue.—*Tyndale's Test*.

8. The object of the verb is not expressed when easily understood ; as, “ They toil ( ) not neither do ( ) they spin ( .)” “ Ask ( ) and *it* shall ( ) be ( )

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\**To* and *fro* are often contrasted—“ from going to and fro, in the earth, and from wandering *up* and *down* in it.” *From*, is a changed form of *fro*. —See page 26 *Wiclif's Trans.* Matt. 13 : 35.

given you, seek ( ) and ye shall ( ) find, ( ) knock ( ) and *it* shall ( ) be ( ) opened to you.”  
 “I came, ( ) I saw, ( ) I conquered ( .)” “It snows.”

It is a prime law of nature, that “every cause must have an effect.” Hence, an “intransitive verb” can exist only in imagination. With a solitary exception, we never knew this law of nature violated, and that was by a suspension of the law, in the case of the “burning bush.” The bush *burned* but it was not *burned*, a cause apparently existed without a corresponding effect.

The whole mystery of verbal objects is explained by a single remark. When the object is necessarily *implied* it is not *expressed*.

When we say “it *snows*,” every school boy knows what we mean, that *snow* is *fallen* to the ground; and any person who still adheres to his “neuter verb system” may convince *himself* by placing *himself* in the open air during a *snow* storm. *Unless his grammar is true*, he will find that *snow* is the direct object of *snow-ing*, and, perhaps to his astonishment, that it never *snows* without such an object, in *fact*, and in *idea*, whether expressed by words or not.

If *to rain*, is a “neuter” or “intransitive verb,” umbrellas and *tight-roofed* houses are of little consequence.

The boy who *steps* ( ) on the red hot iron will find that his foot is burnt, whether *steps* is *parsed* as an “intransitive or neuter verb.”

The grammarian who falls ( ) into the the water and sinks ( ) or swims, ( ) dies ( ) or lives, ( ) finds, it may be to late, that ( ) (fact or truth) to *sink*, *drown*, and *die*, have *effects* quite different from *swim* and *live*, whether expressed or omitted.

9. The whole member of a sentence, or an idea stated in full, is often the object of the verb; as, “I wrote to him *that* (fact, word, writing, or *letter*) I should be there in season to see him before his departure.” “They voted that (vote) it is expedient to raise \$10,000 for the support of Grammar schools.”

The object of verbs were more generally expressed formerly than at present, as any person may learn by reading the Bible and other old books. “He vowed a vow;” “Sinned a sin;” “Say *me* not



*may*;" "Gave a gift;" "Dreamed a dream;" "Sung a song," are terms with which we often meet, the correctness of which no body will question. But *complete* sentences are not so fashionably elegant as those which are more elliptical.

#### 18. SYNTAX OF CONTRACTIONS.

No better direction can be given for the use of Contractions than to direct the learner to be careful and ascertain their *true meaning*, and so dispose them as to present that meaning in the most clear and forcible manner.\*

When it shall be known *what* all these words mean, and *how* they are formed, *then* it will be easy enough to arrange them correctly, *whether* we have arbitrary rules or not; *however* important such rules may be considered by some, and *even* indispensable by others.

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#### QUESTIONS ON CHAPTER X.

1. What does Syntax teach?
2. What is a sentence?
3. Of how many kinds?
4. What does a *simple* sentence express?
5. What is a compound sentence?

Are most ideas simple or compound?

6. What is a *clause*?
7. What is a phrase?
8. What is a complete sentence?
9. What is an elliptical sentence?

Are sentences often elliptical?

What does this brevity give to language?

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\*The author hopes to be excused for the suggestion here made, and the *manner* of making it. He seriously believes it is the best *rule* which can be constructed for the use of these words.

What is an other cause of ellipsis ?

What adds to the beauty of writing ?

What difficulty attends ellipsis ?

When should ellipsis be used ?

10. How may sentences be studied ?

11. What is analysis ?

12. What is synthesis ?

13. What general rules should be observed in the composition of words into sentences ? 1st ? 2d ? 3d ?

14. 1. What is the first principle to be observed in the use of nouns ?

In forming sentences where is the *agent* and object usually placed ?

In what other situations do they occur ?

2. What is the second principle ?

3. What is the third ?

Do nouns in apposition increase the number ?

What relations do they take ?

How may they be placed ?

4. What is the fourth ? 1st ? 2d ? 3d ? 4th ?

5. What is the fifth ?

6. What is the sixth ?

15. 1. What relations do pronouns take ?

2. Do they ever stand for nouns not named ?

3. How may a distinct idea represented by a sentence be expressed ?

16. 1. To what do defining and describing adjectives refer ?

2. To what do secondary adjectives refer ?

3. What do participial adjectives describe ?

4. Are adjectives ever implied ?

5. To what do they sometimes refer ?

17. 1. With what do verbs agree ?

2. Is a phrase ever agent of a verb ?

3. How may a noun of multitude be considered ?
4. When the verb has two or more agents in apposition, with which does it agree ?
5. How are verbs in the imperative and infinitive moods considered ?
6. Is the agent usually expressed in the imperative mood ?
7. By what is the infinitive mood usually preceded ?
8. Are the objects of verbs always expressed ?
9. What is often the object of the verb ?

Are objects of verbs as frequently expressed now as formerly ?

18. What direction is it best to observe in the use of contractions ?

## CHAPTER XI.

## PROSODY.

1. PROSODY relates to the quantity of syllables, words, and sentences, and the manner of their pronunciation. It applies specially to poetry.

2. Its object is to teach the proper arrangement of letters, syllables, and words, into sentences to produce *harmony*.

Prosody regards both *prose* and *poetry*; but the former less directly than the latter. Prose is tolerable if the laws of Prosody are infringed: poetry is insufferable. Prosody regards more directly the plain matter of fact: poetry, the style of composition.

One person may express his ideas in language strictly grammatical and very significant, but exceedingly inharmonious, harsh, and grating to the ear. An other, with words less expressive, and ideas less vivid and less correct, pleases us with the purity of his style, and the harmony of his sentences.

It is the business of Prosody to teach the logician and etymologist to clothe his ideas in words and sentences of suitable *length*, divided by suitable *pauses*; and the orator to express them with proper *accent*, *emphasis*, and *cadence*, to give *clearness*, *power*, and *harmony*; to interest, please, and improve the hearer.

Some writers have much more *real* harmony in their *prose*, than others have in their poetry, or what is *called* poetry.

3. Prosody includes the *quantity* and *accent* of letters and syllables; the *emphasis* of words; the *punctuation* of sentences, and the division of chapters and sections into paragraphs.

It includes the whole arrangement of language in respect to perspicuity, harmony, and versification. It may also include *utterance*, pronunciation, and elocution.



“Accent, emphasis, pause, and tone,” are treated at large in most primary school books, and, so far as arbitrary *rules* are concerned, are well enough understood. More *practical* knowledge might be of service.

4. Punctuation relates to the division of composition by *marks* or *points*, to show the meaning and relation of words and phrases, and to direct the reader what pauses and inflections of voice are required to give a distinct expression of the writer's sentiments.

5. The marks commonly employed are the Comma [ , ], Semicolon [ ; ], Colon [ : ], Period [ . ], Dash [ — ], Mark of Interrogation [ ? ], Mark of Exclamation [ ! ], and Parenthesis [ ( ) ], or Brackets [ [ ] ]. These are the only marks which materially affect the harmony of sentences.

Several other marks are used in language, such as the *apostrophe* [ ' ], *hyphen* [ - ], *diæresis* [ ·· ], *accents* [ ˊ , ˋ ], *breve* [ ˘ ], *ellipsis* [ — , \* \* \* ], *macron* [ —̄ ], *brace* [ { } ], *caret* [ ^ ], *section* [ § ], *paragraph* [ ¶ ], *marks of quotation* [ “ ” ], *index* [ ☞ ], *asterisk* [ \* ], *obelisk* [ † ], *double obelisk* [ ‡ ], *parallels* [ || ], *letters* [ <sup>a</sup>, <sup>b</sup>, <sup>c</sup>, ], and *figures* [ <sup>1</sup>, <sup>2</sup>, <sup>3</sup>, ].

Punctuation is a modern improvement. It was not adopted to any great extent till the 15th century, except in reference to delivery. In works written previous to that time, and in some of later date, few marks of punctuation are found.

In punctuation, as well as in every thing else which is subject to change and improvement, no fixed “*rules*” can be given to direct the learner: if given, they would only serve to perplex and retard his progress. He would be obliged to “find out the right of the case with out the *rule*, and then fit his *rule* to it.”

Among the best writers, no two persons can be found who, tho they adopt the same general theory, agree in the practical application of Punctuation, and the same writer often disagrees with himself. Nor could it be expected to be otherwise, when we consider the vast variety of forms of expression employed to represent the same or similar ideas.

The following definitions of the marks of Punctuation are presented for the consideration of the student. They may be of some service to him. But, in composition, he is requested to rely more upon his own judgement, and a careful observation of good writing, than upon any arbitrary rules which may be framed.

6. The Comma notes the shortest pause, a brief suspension of the voice, without any change in the sense; as, "Days, months, and years, fly swift away." "In the christian's life, love, hope, and joy, predominate over sin, hate, and sorrow."

7. The Semi-colon denotes a longer pause than a comma, and is used to separate compound sentences in which the sense is nearly connected; as, "Trust in the Lord at all times; and lean not to thine own understanding." "Hear, O my son, and receive my saying; and the years of thy life shall be many."

8. The Colon is used in compound sentences when the sense in each member is distinct, but both are to be taken in connexion. It requires a longer pause than a semicolon; as, "My son, forget not my laws; but let thine heart keep my commandments: for length of days, and long life, and peace, shall they add to thee." "My son, let them not depart from thine eyes: keep sound wisdom, and discretion." "Turn not to the right hand nor the left: remove thy feet from evil."

9. The Period marks the full stop, or the end of a sentence, simple or compound; and an entire cessation of the voice; as, "Honor all men. Love the brotherhood. Fear God. Honor the king." "Prove all things: hold fast that which is good."

10. The Dash marks a sudden interruption of the sense, and a suspension of voice of variable length; as,

"'Tis vain to struggle—let me perish young—  
Live as I lived, and love as I have loved."—*Byron*.

11. The Mark of Interrogation is used when a question is asked ; as,

“ Can gold gain friendship ? ”

“ Art thou come, so soon ? ”

12. The Mark of Exclamation denotes a feeling of surprise, or a strong emotion of the mind ; as,

“ Star of the brave ! thy ray is pale,  
And darkness must again prevail ! ”

“ From thee, O Press ! what blessings flow  
’T unworthy mortals here below ! ”

13. The Parenthesis includes a word or sentence, thrown in for the sake of explanation ; as,

“ Know then this truth, (enough for man to know,)  
Virtue alone is happiness below.”—*Pope*.

It is needless to explain, in this place, the other marks employed in punctuation ; or to make any remarks upon the principles of Elocution, or the laws of Versification. These are subjects not strictly connected with Grammar. They belong more properly to Rhetoric.

The best direction that can be given to students, in reference to Syntax and Prosody, is to advise them to read the works of good authors, carefully observe their *ideas* and *manner* of expressing them ; rigidly guard their own minds from ignorance and error ; sedulously improve every means to gain a knowledge of *things* ; and wisely adopt the simplest and most expressive forms of language as signs of their ideas.

They should, however, religiously avoid every approach towards an imitation of an other’s style of composition. They should keep their minds free to think, deduce, decide, adopt, and improve. They will then have *ideas* of their own, properly arranged, according to the principles which govern matter and mind ; and will find little difficulty in expressing them in a *style*, at once, clear, distinct, comprehensive, and beautiful.

## QUESTIONS ON CHAPTER XI.

1. To what does Prosody relate ?

2. What is its object ?

What does it regard ?

How can different persons express their ideas ?

What is the business of Prosody ?

3. What does Prosody include ?

4. To what does Punctuation relate ?

5. What marks are commonly employed ?

What others ?

Can arbitrary *rules* be given to guide the learner ?

Do good writers always agree in their punctuation ?

6. What does the Comma note ?

7. What does the Semicolon denote ?

8. When is the Colon used ?

9. What does the Period mark ?

10. What does the Dash ?

11. When is the Mark of Interrogation used ?

12. What does the Mark of Exclamation denote ?

13. What does the Parenthesis include ?

What is the best direction for students in reference to Syntax and Prosody ?



## CHAPTER XII.

## PARSING.

1. PARSING\* is the resolution of sentences into their elements, phrases, words, or letters, according to the principles of grammatical construction.

In the study of language, it names the process of dividing, separating, dissecting, or analyzing sentences to ascertain the meaning and classification of each word and the relation of words in the formation of sentences.

2. It may be considered in reference to *Etymology* or *Syntax*.

Words may be studied singly or in connexion. Etymology regards *words*; Syntax, *sentences*. Hence, in parsing, the student should observe distinctly the form, changes, and meaning of each word, and its use and location in the construction of sentences.

The examples and lessons given below may assist the learner in his endeavors to study language etymologically and syntactically. By strictly observing the composition of different sentences, he will readily acquire a habit of correct expression in speaking and writing the ideas which he wishes to communicate to others.

It is however desired that scholars may not consider the object of their study accomplished when they have learned to construe sentences according to the examples here given. They should acquire a habit of close observation, clear thought, and free action, which will enable them to gain correct views of the principles and construction of language, and employ it with ease and perspicuity.

The authority relied on in the explanation of sentences should be

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\*Parsing, from the Latin *pars*, signifies to *divide*, or *separate into parts*.

the *facts* in the case, the essential principles involved, and the best usages of authors. Mere arbitrary rules are poor authority, no matter how popular the author or his book may be.

On the plan here suggested, the study of grammar will not be "dull, or profitless," nor will its advantages be forgotten on leaving the school room and closing the grammar book. It will enable a person to observe the peculiarity of meaning and construction of every sentence he reads, from his childhood to advanced age; to adopt every improvement, and reject every error he may encounter in the whole course of his reading and conversation.

## EXAMPLES

### OF ETYMOLOGICAL AND SYNTACTICAL PARSING.

"Good children obey the expressed wishes of their teachers."

*Good*, is a describing adjective, refering to *children*. [No. 1. *Syntax of adjectives*.]

*children*, is a common noun, third person, plural number; it may be masculine or feminine gender; and is agent of *obey*. [No. 1. *Syntax of nouns*.]

*obey*, is a regular verb, indicative mood, present tense, and agrees with its agent, *children*, in the third person, plural number. [No. 1. *Syntax of verbs*.]

*the*, is a defining adjective, refering to *wishes*.

*expressed*, is a describing adjective, refering to *wishes*.

*wishes*, is a common noun, third person, plural number, and object of *obey*.

*of*, is a participial adjective, describing *wishes*, by relation with *teachers*. [No. 3. *Syntax of adjectives*.]

*their*, is a defining adjective, refering to *teachers*, by personal relation to *children*.

*teachers*, is a common noun, third person, plural number, and object after *of*. [No. 1. *Syntax of nouns*.]

"Virtue ennobles us."

"The teacher instructs his pupils in grammar."

"A part of the rock fell into the water."

*A*, defining adjective, referring to *part*.

*part*, common noun, third person, singular number, agent of *fell*.

*of*, participial adjective, describing *part*, in relation to the *rock*, from which it was *parted*, (*offed*,) or separated.

*the*, defining adjective, referring to *rock*.

*rock*, common noun, object after *of*.

*fell*, irregular verb, indicative mood, past tense, agreeing with its agent, *part*, in the third person, singular number.

*into*, participial adjective, describing the object of *fell*, by its relation to the water. It was the *fallen part*, and not the *part before* it was *fallen*, which was *into* the water. If there is no *object* after *fell* necessarily implied, then there can be nothing *fallen into* the water. The relation described by *into* exists between the *fallen part* and the *water*.

*the*, defining adjective, referring to *water*. *The* is not very definite in this case, because it refers to a mass in general, and not to a portion of water in particular.

*water*, common noun, object after *into*.

REMARKS. In the examples here given, the peculiar *form* of expression is frequently varied. The object is to offer such explanations as may be necessary to guide the learner in the practical adoption of the principles contained in this work.

Teachers will do well to learn young scholars to distinguish particularly the *person*, *number*, *gender*, (where it exists,) and *position* of nouns; the *kind* of adjective, and the *mood* and *tense* of verbs. It might be well, perhaps, to teach them to attend to the principles of syntax, under which the words are arranged. But they should always bear in mind that these are *guides to direct*, rather than *rules to govern*, in the formation of sentences.

Teachers who are acquainted with former systems of exposition, are requested to parse these examples both ways, and candidly decide which method affords the clearest and *truest* view of the *meaning* and construction of the words and sentences; and which can be best understood by children.

“Ainli and Ardan, valiant sons of Ulna, were at the banquet.

*Ainli*, proper noun, third person, singular number, masculine gender, agent of *were*.

*and*, an adjective describing the connexion between *Ainli* and *Ardan*.

*Ardan*, proper noun, connected to *Ainli* and agent of *were*. (No.

2. *Syntax of nouns*.)

*valiant*, describing adjective referring to *sons*.

*sons*, common noun, plural number, in apposition with *Ainli* and *Ardan*, and also agent of *were*. (No. 3. *Syntax of nouns*.)

*of*, participial adjective, describing *sons*, by relation to *Ulna*, their father.

*Ulna*, proper noun, object after *of*.

*were*, an irregular verb, indicative mood, past tense, and agrees with *Ainli* and *Ardan*, which together are in the third person, plural number.

*at*, participial adjective, describing *Ainli* and *Ardan* in relation to the *banquet*.

*the*, defining adjective referring to *banquet*.

*banquet*, common noun, object after *at*.

“Washington and Lafayette were friends during the war of the Revolution.”

*Friends*, common noun, plural, in apposition with Washington and Lafayette.

“‘Forbear, my son,’ the hermit cries.”

*Forbear*, an irregular verb, imperative mood, having an agent understood in the second person. (No. 5, and 6. *Syntax of verbs*.)

*my*, defining adjective referring to son.

*son*, common noun, second person, singular, used independent of the rest of the sentence. (No. 4. *Syntax of nouns*.)

*cries*, a regular verb, indicative mood, present tense, agreeing with *hermit*. “Forbear, my son,” is the *object* of *cries*. “The hermit cries ;” what ? “Forbear, my son.”

“The senate adjourned, having closed its business.”

*Having*, participial adjective, describing *senate*, in regard to its condition at the time of adjournment.

*closed*, describing adjective referring to *business*.

*its*, defining adjective referring to *business*.

*business*, common noun, object after *having*. [No. 4. *Syn. of nouns*.]



The doors being *closed*, the house held a secret session.

The house sat with *closed* doors.

*Doors*, in the first example, is used independant, the *phrase* being detached from the sentence. [No. 4.—3. *Syntax of nouns*.]

“Give us this day our daily bread.”

*Give*, irregular verb, imperative mood.

*day*, common noun, used independant. [No. 4.—4. *Syntax of nouns*.]

“A horse, a horse, my kingdom for a horse.”

“By heeding wholesome advice, he soon improved.”

*By*, participial adjective, showing the relation between the *object* of *improved*, and *heeding*. “He improved *himself*, his habits, or manners, *by heeding*,” &c.

*heeding*, a noun, naming the action, and object after *by*.

*advice*, noun, object of *heeding*. [No. 6. *Syntax of nouns*.]

*soon*, adjective, refering to a noun understood, time ;—soon, sooner, soonest.

“Their operations are right only when they act in harmony with each other, enlightened *intellect* and moral *sensitment* holding the supremacy.”—*Combe*.

“Some people imagine *that* having one duty accomplished, they have nothing more to do.”

*That*, defining adjective, refering to the sentence, or idea written out, “they have nothing more to do.” Some people imagine *that fact, idea, notion, or imagination*—“they have nothing more to do.”

*having*, participial adjective, refering to *people*.

*accomplished*, describing adjective, refering to *duty*.

*to do*, an irregular verb, infinitive mood, depending upon the former idea, “they have nothing.”

“I will visit you if I can find leisure.”

*Will*, an irregular verb, indicative mood, present tense. It agrees with *I*, in the first person, singular number. It signifies present *inclination, purpose, intention, or desire*.

*visit*, a regular verb, infinitive mood, consequent upon *will*, and future to it.

*if*, a verb, imperative mood; *admit*, *allow*, *grant*, *suppose*. It has the sentence following for its *object*—grant, allow, suppose, admit the fact, idea, or supposition, “*I can find leisure.*”

*can*, an irregular verb, indicative mood, present tense, etc.

*find*, a verb in the infinitive mood, consequent upon *can*, and future to it.

“Thou art, and wast, and art *to come*, the Almighty.”

“He lives in time past, present, and *to come.*”

“And if ye will receive it, this is Elias, which was *for* to come.”—*Matt.* 11 : 14.

*And*, an adjective used to signify that the idea following, is joined or associated to the preceding.

*this*, defining adjective, referring to *man*, or person understood.

*which*, adjective, referring to Elias.

*for*. This method of expression was formerly very common. It is now nearly obsolete. *For* is a participial adjective expressing the relation between the promised and expected *Elias* and his *coming*. The circumstances attending the promise of *Elias* were such as to give *force*, or assurance of his coming. He was *for*, *forced*, in the very order, or nature of things, as they existed after the promise was given; by *force* of such promise “he was to come.”

“No man knoweth the Son *but* the Father; neither knoweth any man the Father, *save* the Son, and he to whomsoever the son will reveal him.”—*Matt.* 11 : 27.

*But*, a verb in the imperative mood, signifying *be out*, *leave out*, *save*, or *except*.

*Father*, noun, object of *but*.

*neither*, defining adjective referring to the succeeding sentence—“Knoweth any man the Father.” It is compounded of *ne*, signifying *not*, *negation*, and *either*.

*save*, a verb, in the imperative mood, the same as *but*, *except*, or *omit*.

*son*, noun, the object of *save*.

“I determined to know nothing among you, *save* Christ and him *crucified*.”

“He will be present *unless* he is detained,”

*Be*, an irregular verb, infinitive mood after *will*, and future to it.

*present*, describing adjective, referring to *he*.

*unless*, verb, imperative mood, agreeing with an agent understood.

The reader or hearer is required to *unless, release, unloose, set free*, the idea—“he is detained,” then it may be considered certain, “he will be here.”

*detained*, describing adjective, referring to *he*.

“The farm is well *wooded* and *watered*.”

“She is *learned, wise, and virtuous*; and, of course, *happy and beloved*.”

“Penelope is *loved*, because she is *lovely*. She is *respectful* to her superiors, and *loved* by all who know her.”

“Thunder is *heard* by me, and the lightning was *seen* by him.”

“The Almighty is *exalted* on high. He is *surrounded* by the heavenly hosts, who are constantly dependant upon him. He is *powerful* and *good, merciful* and *just*. He is *praised* by the host of heaven, and *honored* by all who keep his commandments.”

“And when he *was departed* thence, he went into their synagogue.”

*When*, a contraction, meaning *at which, or the, time*.

*departed*, an adjective, referring to *he*.

*thence*, a contraction, *from that place, or spot*.

“*But and if* that evil servant shall say in his heart, My lord delayeth his coming; and shall begin to smite his fellow servants, and to eat ( ) and drink ( ) with the drunken; the lord of that servant shall come,” etc.—*Matt.* 24: 48, 50.

*But*, a verb, imperative mood, used to direct the listener to *add* or *connect* the facts and consequences about to be stated.

*and*, an adjective, describing the connexion between *but* and *if*.

*if*, verb, imperative mood, allow, grant. The Savior had described the conduct and condition of "a *faithful* and *wise* servant;" and now, by contrast, directs his hearers to *add* or *superadd* the case of an "evil servant." To make his illustration more clear, he directs them not only to *add* the whole fact to be related, but (add) also, to *allow*, *grant*, *admit*, or *suppose* that (*fact*)—"he shall say in his heart, my lord delayeth his coming." Then the consequence will follow—"the lord of that servant shall come in an hour when he looketh not for him." "*But* and *if*," *add* and *allow*, or *suppose*; *add* the case of the evil servant to that of the *faithful* and *wise* servant, *and allow* the conditional part, "he shall say," &c.

*shall*, an irregular verb, indicative mood, present tense, and agrees with servant, in the third person, singular.

*say*, an irregular verb, infinitive mood after *shall*.

*in*, a participial adjective, describing the object of *say*,—"My lord delayeth his coming,"—the thing said, or the *said* thing—in relation to *heart*; say the *saying* in his heart.

*begin*, a verb, infinitive mood. The object of *begin* is not expressed by a single word—"shall *begin* (the *work* or *action*) to *smite*, *eat*, and *drink*."

*eat* and *drink*, verbs, infinitive mood, and consequent upon *begin*, to which they are future. He could neither *eat* nor *drink*, till he *began* to do *so* (the *same*.) The objects of *eat* and *drink* are implied—probably the luxuries of his lord, and the liquors which made "*drunken*."—If they *ate* and *drank intransitively*, it is questionable whether they would be "*drunken*."

"He *called* the next day and *was received* with much cordiality. He seemed truly grateful for the timely aid he had rendered her—and it is well known that gratitude is akin to love."

*well*, secondary adjective, referring to known.

*known*, participle from the verb *to know*, used as an adjective to describe *it*.



*that*, defining adjective referring to the sentence, "gratitude is akin to love." *It, that fact*, is a *well known fact*.

*akin*, formerly a noun, a *kin*, or kindred. It is used as an adjective describing *gratitude*.

"Whatsoever ye would that men should do unto you, do ye even so unto them."

"Thou shalt love thy neighbor as thyself."

*Whatsoever*, is a defining adjective, referring to a noun understood ;  
whatsoever *act, duty, work*.

*ye*, pronoun, second person, plural, agent of *would*.

*would*, a verb, indicative mood, past tense, suppositive form, agreeing with *ye*, in the second person, plural number.

*that*, defining adjective, referring to *thing, fact, deed*, or a similar noun implied.

*do*, is a verb, infinitive mood, depending on *should*.

*unto*, participial adjective, expressing the relation between the object of *do* (*deed, work, act,*) and *you*.

*even*, an adjective, describing the thing *desired, would, or wished*, and the thing *to be done* ; one should be *even* compared with the other.

*so*, an adjective, the *same*, referring to a noun implied—do *so*, the *same* thing unto them.

"I *had finished* my work before he arrived."

"He *arrived* before I had my work finished."

"There was a man which *had* his hand *withered*."—

*Matth. 12 : 10.*

"A bruised reed shall he not break : and smoking flax shall he not quench, till he *send* [*s*] forth judgment unto victory."

"*Be* active, persevere, and you will certainly conquer."

"Live ( ) peaceably, think ( ) maturely, act wisely, and you will be happy."

"Great Pompey's shade complains that we are slow, and Scipio's ghost walks unrevenged among us."—*Addison's Cato.*

*Great*, secondary adjective refering to Pompey's. (No. 2. *Syntax of adjectives*.)

*Pompey's*, defining adjective refering to shade.

*shade*, common noun, agent of complains.

*complains*, a regular verb, etc.

*that*, defining adjective, refering to the following, sentence, "*we are slow*,"—complains, or makes *that complaint*—"we are slow."

*we*, pronoun, first person, plural, agent of *are*, standing for the speaker, Sempronius, and those who heard him.

*are*, an irregular verb, etc.

*slow*, describing adjective refering to *we*.

*and*, a contraction, or properly, an adjective, describing the fact related in the last sentence as connected with the former.

The writer has *joined*, *oned*, *added*, the two facts, and wishes them to be so considered.

*Scipio's*, defining adjective, designating *what* ghost is meant.

*ghost*, noun, agent of walks.

*unrevenged*, describing adjective refering to ghost.

*among*, participial adjective describing the object of walk, in relation to the speaker and hearers, the people of Rome—in reference to place. The *walks* of the ghost are *among* us, in our *midst*.

*us*, pronoun, first person, plural number, and object after among.

"He took him *out*, (of confinement,) carried him *away*, and left him *happy* and contented *with* his friend."

He was *happy*. He was *absent*. He was *out*. He was *in*. He is *above*. He is *afar*. He is *near*. He is *on*. He is *over*. He is *opposite*. He is *across*. He is *adjacent*. He is *along side*. He is *after*. It is *up*. It is *low*. It is *high*. It is *down*.

Formerly, *a* was used before many of these words. He is *a-going*. They are *a working*. It is *a-down*. They are *a-mong*. It is *a-way*.

"Twenty years ago, he resided in this place.

*ago*, a describing adjective, from the verb *go*, or *ago*; it describes years; twenty years *agone*, *past*, spent, *gone by*. The phrase stands independent.

“The Lord went before them by day in a pillar of cloud to lead *them* the way : and by night in a pillar of fire to give *them* light ; to go by day and night : He took not *away* the pillar *from before* the people.”

“Paul said ( ) to the centurion and to the soldiers, except these ( ) abide in the ship, ye can not be saved. Then the soldiers cut *off* the ropes *of* the boat and let her fall *off*.—Acts 27 : 31, 32.

*Except*, verb, imperative mood, having the sentence “these abide in the ship” for the object, or *thing excepted*.

*off*, describing adjective, referring to *ropes*. The *off-ox*, the *off-side*.

The boat fell *off*, dropped *down*, swung *round*.

“He has *more than* is necessary to make him happy.”

*More*, adjective, referring to a noun understood—property, wealth, money, lands.

*than*, defining adjective ; in this case, used as a noun, agent of *is*.

*Some* property is necessary to make him happy ; he has *more*, so much, that it is a trouble to him.

“How is it that we apply the epithet, *lovely*, to any moral qualification, *but only in as far as* the qualification does in fact draw towards it a sentiment of love ? How is it that an other qualification is said to be of good report, but (except) *in as far as* it has received from men an applauding or honorable testimony.”—*Chalmers*.

*How*, with what *mind*, *purpose*, or *intention*. *How* is the old noun for *mind*. It also refers to *means*, by which the decisions or purposes of the mind are executed. *How*, in *what way*, by what *means*, with what *mind* “is it.”

*lovely*, in this case is a noun, naming a quality, in apposition with *epithet*.

*only*, a contraction, *one like*. The *way*, *means*, or *mind*, *in*, *by*, or *with* which, “we apply the epithet, “*lovely*,” is *one*, is like a *single* proposition. This *one* method is excepted by *but* ; *but* for this exception, the application of the epithet, *lovely* could not be made.

*in*, participial adjective, describing the relation between the object of *but*, the *only* means or method, and a noun understood, signifying distance, space, condition, or circumstance.

*as*, contraction ; properly a defining adjective, referring to a noun understood.

*far*, describing adjective referring to the same noun understood, distance, space, condition.

*as*, defining adjective referring to the same noun again implied, "in as far (a distance) as (in the same distance, or degree) the qualification does draw."

"And losing itself in the obscurity of *as far removed* a distance as ever."—*Chalmers*.

*as* and *far*, in this example of the same writer, refer to a noun expressed. The language is less elliptical than the former.

*removed*, describing adjective referring to *distance*.

*as*, refers to distance implied.

"And indeed it seldom at any period extends to the tip *as* happens in acute diseases."—*Dr. Sweetster*.

*indeed*, in deed, in fact, in truth.

*seldom*, adjective referring to a noun implied—time ; or it may be used as a noun independent, including the idea of rare occurrence.

*as*, the *same* happens. It is used in this instance as agent of *happens*.

"The ground I have assumed, is tenable *as* will appear."—*Webster*.

"Bonaparte had a special motive in decorating Paris, for 'Paris is France,' *as* has often been observed."—*Channing*.

"The words are such *as* seem."—*Lindley Murray*.

*decorating*, common noun, naming the *action* while performing, object after *in*.

*Paris*, proper noun, object after *decorating*.

*for*, participial adjective, describing the relation between the "decorating of Paris" and the remark, "Paris is France ;" *for* this reason ; by dint, or *force* of the remark.—"Paris is France."



"As far (distance) as (the *same* distance) I have read, I approve."

"He pursued a course *so* unvarying."—*Channing*.

There are not in our language, two more important words, or two more frequently used, and, it might be added, two less correctly explained in the books, than *as* and *so*. Scholars are little wiser for being told that they are "adverbial phrases," or "conjunctions," unless they thereby learn their *meaning* and *use*.

Let their importance in the following quotations be carefully observed. They are indispensable to make the contrast complete. The sentiment can not be learned without knowing their meaning.

"*As* by one man, sin entered into the world and death by sin, and *so* death passed upon all men, for all have sinned."

But not *as* the offence *so also is* the free gift \* \* \* \*. And not *as* it was by one that sinned, *so is* the gift \* \* \* \*. *As* by one man's disobedience many were made sinners, *so* by the righteousness, etc. That *as* a sin hath reigned unto death *even so* might grace reign."—*Rom. 5 : 12—21*.

"*As is* the earthy, such are they *also* that are earthy, and *as is* the heavenly such are they *also* that are heavenly ; and *as* we have borne the image of the earthy we shall *also* bear," &c.—*1 Cor. 15 : 48*.

"*As* is the one, *so* is the other ; each blinds, deludes, and deceives. Intemperance and vice have," &c.

"Hast thou found honey ? eat *so* much (honey) *as is* sufficient for thee, lest thou be filled *therewith*, and vomit it."—*Prov. 25 : 16*.

"Rising too early and setting up too late, *injures* both mind and body."

"*Methinks* my waning sight grows clear to drink  
The perfect picture of thy beauty in."—*Athenian Captive*.

"I will not *doff* my helmet till I yield  
My neck to your slaves' butchery.

"And with an arm as rigid and as pale  
*As is* the giant statue."

"No, lady ; from the fissure of a rock,  
*Scathed* and *alone*, my brief existence gushed,  
A *passionate* torrent :—*Let* it not be lost  
In miry sands, *but having* caught one gleam  
Of loveliness *to grace* it, dash from the earth  
To darkness and to silence. Lead me forth."

"To the pale shrine of him whose withering shield  
Is *dedicate* to Athens."

"It quenched my mortal thirst, and I rejoiced,  
For I seemed *grown* to demon."

"*Would* the solid earth  
*Would open*, and enfold me in its strong  
And stifling grasp, *that* I might be *as tho*  
I ne'er *was born*."

*As tho*, I might be *as* (the same) *tho* (admit) I ne'er was born.  
*born*, a past participle, used as an adjective to describe *I*. "*As*  
*new-born* babes, desire."

"*If* that just deed,  
Which thus disturbs thy fancy, *were* a crime,  
What is it in the range of glorious acts,  
*Past* and *to come*, to which thou art *allied*,  
*But* a faint speck, an atom, which no eye  
*But* thine would dwell on?"

"I *saw* the wicked *buried*" before he arrived. I *had* the letter  
*written* before he arrived. I had finished\* it before he came. I  
saw it completed before I left. I shall have it *finished*. It was a  
*finished* piece of work. "He may *have* his head *shot* off if he is not  
careful." I *must have* my lesson *learned* before school begins. He  
*accomplished* his task. He *perfected*† it (!)

He *has finished*‡ it miserably. He has it *half-finished*. He has  
it nearly perfect (ed.) He *has* it *quite* finished.

"I *gave* my *heart* to know wisdom, and to know folly and  
madness."—*Eccl.* 1: 17.

"I *said* of laughter, It is mad, and of mirth, what *doeth*  
*it*?"—2: 2.

"I *made* me great *works*; I *builded* me *houses*; I got me  
*servants*—I *gathered* me also *silver* and *gold*—I was *great*  
and *increased*."—4: 8.

"I might have done it." I had *might*, strength, or abil-  
ity, *to have* it *done*, or accomplished.

"He would have preferred some other creditor."

\*Murray's Example of a "*Pluperfect* tense."

"†*Im-perfect* tense."

‡"*Perfect* tense."

He wished to prefer some other creditor.

He desired to *have* some other *preferred* creditor.

"I *could have wished* he had made a wiser choice."

There was a time when, from my knowledge of things, my wishes were different. But the above sentence *supposes* that such time is *past*. Prior to his making a choice, I thought I saw a better prospect for him. The expression is in the suppositive form.

"I would have done your errand if it had *occurred* to me when there."

This is the suppositive form in which the present negation is expressed by putting the verb in the past tense. The fact that the errand was not done must be already known. The speaker wishes to excuse himself from *intended* neglect by saying, "I *would, willed, wished, desired*, was willing, *to have* your errand *done*, performed, executed, *if, allow*, admit, suppose, it *had* occurred to me, when, at the time, I was *there*, in the place previously known."

"When you visit this city you will have the goodness to *make my house your home*."

*To make*, in this example, signifies to construct, not a building, but to adopt it for a home. *Home* is in apposition with house.

These brief examples will give an idea of the method by which sentences may be studied *analytically*. Teachers can add such examples and explanations as they may deem correct and important. The author of this work disclaims any intention or wish to fetter the minds of teachers or learners by confining them to a particular routine of parsing. On the contrary, he hopes the time is not far distant, when the *mechanical* method of study shall be wholly abolished, and learners be influenced by *reasons* instead of arbitrary *rules* and set forms of expression.

He would also suggest the importance of beginning early to teach children the principles of language *synthetically*. Learn them to put their thoughts together correctly, and express them grammatically. Teach them to compose brief sentences, simple and compound, and write them on paper. Then let them form short para-

graphs and whole chapters. No matter how short their sentences are, provided they are correct. They will soon enough learn to make *long* sentences.

Proper attention bestowed upon this subject, will be of immense service to the rising generation. Children will be prepared to begin the study of Logic and Rhetoric; and will acquire, at an early age, a habit of correct thinking, speaking, and writing.

### QUESTIONS ON CHAPTER XII.

#### 1. What is Parsing ?

How is it employed in the study of language ?

#### 2. How may it be considered ?

How should words be studied ?

What habit should scholars acquire ?

What authority should be relied on ?

In the first example given, what is *good* ? What degree of comparison is it ?

What is *children* ? What is the singular of it ? In what gender may it be ?

What is *obey* ? What is its past tense ? What would be the form of the third person singular ? The imperative mood ? Infinitive ?

What is *the* ? Is it very definite ?

What is *expressed* ? Does it also define by way of contrast with the *unexpressed* ?

*Wishes* ? What is the singular ? Would the *verb* be in the same form ? I wish ; he wishes. Has it any gender ? Is it a *material* thing, or a desire of the mind ?

*Of* ? What does it mean ? How was it formerly spelled ? Is it ever used as a verb ? Is it ever compounded with other words as an adjective ? *Off-als*, *off-spring*, *off-set*.

*Their* ? How does it define ? By *personal relation* to whom ?

*Teachers* ? Is it properly the name of a thing ? or a character, vocation, or condition of employment ? What is the verb ?



## CHAPTER XIII.

### ERRORS IN PRACTICE.

1. ERRORS frequently occur both in spoken and written language, which mar its beauty, and hinder a correct and forcible expression.

2. These errors exist in fact. They are produced either by a lack of correct ideas, or they originate in mistake, in the selection of improper words to signify our thoughts, or in not arranging such words according to the principles of Grammar.

The common method of teaching "false grammar" to explain *true* principles, is as absurd as it is pernicious. It is like teaching a child falsehood that it may learn to tell the truth. Besides, most of the examples given under the head of false grammar, never existed, save as *intended* mistakes. Why should it be thought necessary to make imaginary mistakes and learn children to know and correct them, when there are so many real ones to be removed? The errors offered for correction are not generally bad English, but are bad grammar.

3. A very common error in practice is occasioned by a disregard of the exceptionless rule that an action expressed by a verb "must agree with the person and number of its agent;" as, If thou *would* (wouldst) know the truth: There *was* (were) three or four present: If he *were* (was) here.

Such errors generally occur in one of three ways.

1. When two or more nouns, in the singular number, are united and stand as agents of a verb; as, John and James *was* [were] there yesterday."

2. When the agents come after the verb; as, "There *was* [were] two men drowned last week;" "What *signifies* [y] our good *words*, if our works do not correspond therewith?" "There *is* [are] *as many as five or six* of them."

3. When the verb is placed at some distance from the agent; as, "The *objections*, on which he insisted so strongly when he undertook to remove the difficulty, *was* [were] found to be unimportant."

4. *Was* and *were* are often incorrectly used; as, "*we was* [were] in the country." "If *he were* [was] here." "*Were* [was] *I* to write." "*Was* [were] *you* there?"

Much time and talent have been wasted in the attempt to prove that *you* is in the singular number. It is always plural in form, at least, and should have a verb agreeing with it in the plural. If it is right to say *you was*, why not to say *you art*? Is the number of the pronoun changed on account of the *tense* of the verb?

5. Wrong adjectives which define by personal relation are often used; as, "There was no *one* of them who had *their* [*his* or *her*] allowance granted."

"I do not mean that I think any *one* to blame for taking due care of *their* [*his* or *her*] health."—*Addison*.

Our language may be regarded as defective in wanting some word or words to signify a third person singular, without distinction of gender, the same as in the first or second person, and in the plural number. We are now compelled to use two words, *he* or *she*; *him* or *her*; as, "They shall grant to *him* (or *her*) *his* (or *her*) portion."

When no particular distinction is made, *he* and *him* are commonly used. *Man* is often used in the same way, including the human race, male and female.

The want of words of this character is the occasion of the error noted above. Who shall coin a word to make up this evident deficiency?

6. When defining adjectives are used without nouns expressed, errors often occur in the use of the verb; as, "*Each* of the witnesses *have* [has] testified." "*One* of them *are* [is] wrong."

7. The same error sometimes occurs when several nouns are mentioned in connexion ; as, "Peter, or Paul, or some *other* apostle, *have* [has] said." In this instance, altho the verb agrees with each agent, it affirms of each *separately* or alternately, and not in connexion.

8. Unnecessary words are frequently used, which exceedingly injure the style of composition, and add nothing to its meaning or force ; as, "I have *got* a new book ;" "She has *got* a beautiful dress ;" "I have *got* it at last ;" "I have *got* to be there at noon ;" "He has *got* ready." It is altogether preferable to omit the superfluous *got*, and say, "I *have* a new book." "I *am* to be there at noon," "He *is* ready."

The word *going* is often redundant, especially in conversation ; as, "I am *going* to do it ;" "I am *going* to *come* ;" "he is *going* to enter college next Commencement." It is better to omit this continual *going*, or change the form of the expression, as, "I am to do it ;" "I intend to do it ;" "I shall do it soon," or some other way to avoid this bungling form.

Students should be very careful to avoid all redundancies. They should choose the simplest and most expressive forms of utterance.

9. The past tense and past participles are sometimes erroneously used ; as, "He has *went* [gone]," or "he is gone." "I *done* [did] it." "Who *done* [did] this ?"

10. The words *have* and *had* are often unnecessarily employed ; as, "I *had* rather not *do* it." "You *had* better *do* it." "I would, if I had *have* known it." Omit the adjectives, *rather*, *better*, and *known*, and the error will appear obvious.

11. Pronouns are occasionally improperly used as adjectives ; as, "Give me *them* [those] books." "Hand her *them* [those] pens." We do not say "give me *him* book."

12. In poetry (or what is called poetry) pronouns are

sometimes unnecessarily used, to fill out the measure ; as,

“ John *he* was blithesome and gay.”

“ My dog *he* is trusty and true.”

“ My banks *they* are furnished with bees.”

The same error sometimes occurs in conversation and prose writing.

13. No direction can be given for the use of those nouns which express a multitude ; as, an *army*, a *jury*, etc. which may be considered either singular or plural. Judgement must govern.

14. It is not in keeping with a pure and elegant style, nor consistent with the character and dignity of our language to employ *foreign* terms which are not understood, and do not belong to our tongue.

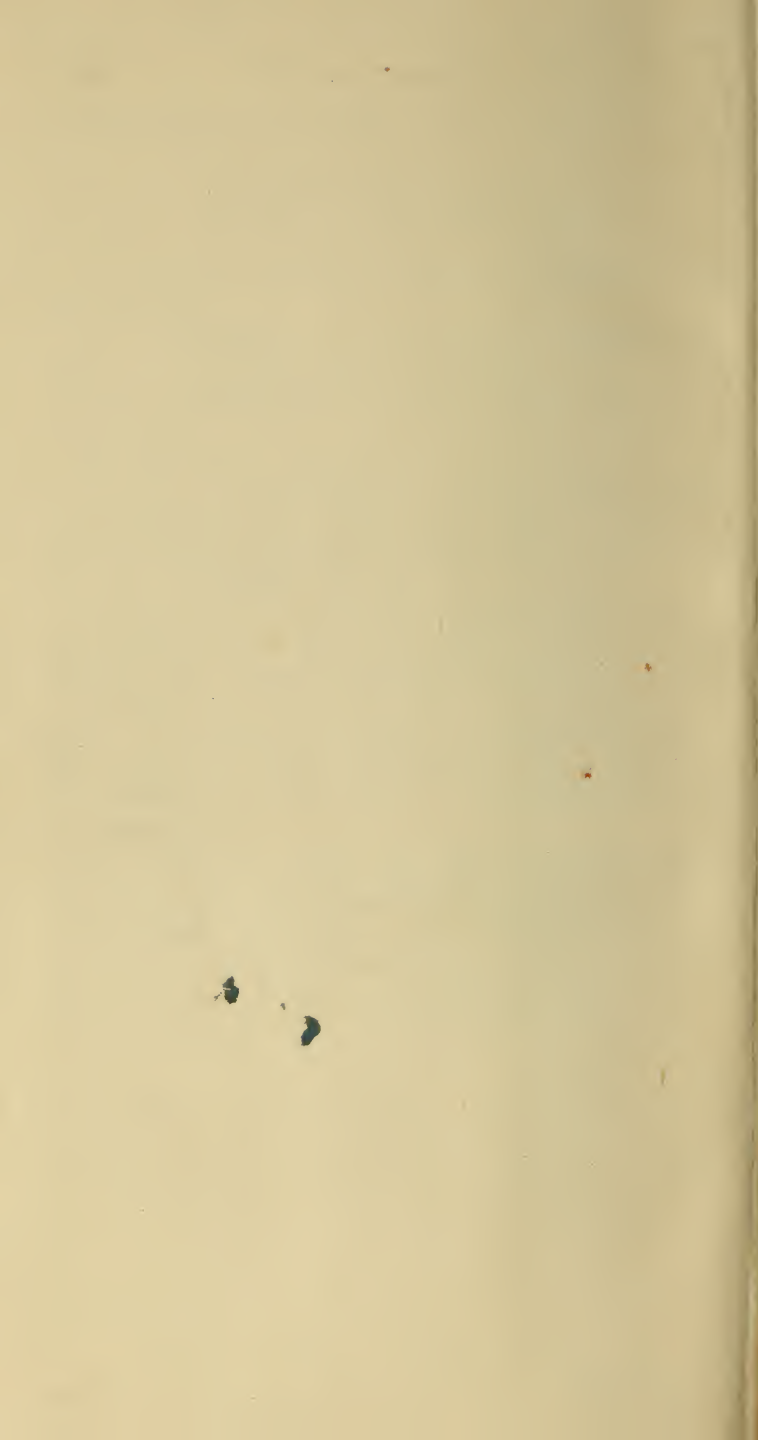
It is better to say *a day, a quarter, a hundred, which see, therefore, example, &c.* than *per diem, per quarter, per centum, quod vide, ergo, e. g.* Abbreviations which are understood are allowable.

15. The contracted phrases, “ *don't, can't, shan't, tain't, twon't,* ” &c. should never be tolerated in writing, except by those who have “ poetic licenses.” They should be avoided in conversation.

16. To conclude : a particular error which the scholar should study to avoid, is the habit of using language *erroneously*, whether oral or written. If he studiously avoids this *error*, he may save himself from the commission of others, and from the necessity of studying “ false grammar.”







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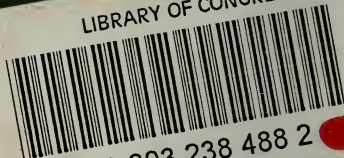
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